TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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Photo by White, N. Y.

ROBERT CONNESS.

10:45 P. M. "What's the Use of Being a Countess?"

We can learn something from everyone, even the dollar-hardened, vision-inverted average purveyor of alleged musical comedy.

You may not believe this at first, but reflect upon it. And because the great may learn from the little, and the mediocre from both, I respectfully commend to the manager of Merely Mary Ann the custom of the managers of such no man's land of the stage as The Runaways to bulletin the particular movements of these special attractions.

"10:45. A Kiss for Each Day in the Week." No doubt that bulletin in front of the Casino drew the wondering within, even if the nauseous, so-called song drove them out again to the welcome relief of the street. But it is really worth going to see Merely Mary Ann just to hear Kate Pattison Selten, a countess suffering from chronic hard-up-ness, say "What's the use of being a countess—if you haven't anything to count?" It is about all she has to say, but she says it well. There are six leading women in that last act playing practically walking parts, but Merely Mary Ann had to have them to give tone to that act, which is the dramatic happy ending postscript, to Zangwill's book.

The novel, you remember, ended in vague conjecture. George Tyler will have his happy endings, just as he will moralize all the immoral women in his plays, to suit the clean American palate. At least Mr. Tyler and Mr. Belasco think it is clean and cook their dramatic dishes to taste.

The musical comedy merchants think differently and add a lot of seasoning, also to taste. At any rate Mr. Tyler read Mr. Zangwill's dramatization of his own novel in New York and six days later called on the author in London.

"I want a fourth act for Merely Mary Ann," he said.

"But, sir, you can't have it. It would destroy the dramatic unity, the singleness of purpose."

"I must have it. Sit right down here and write it while I wait and I'll take it back with me."

"But——"

"Don't say 'but' again. This isn't a rehearsal of L'Aiglon. I tell you, American taste is wholesome. It is optimistic. They will have their 'All's well' with the final curtain, or the producer has the cost of the production for his pains, and the author gets no royalties. Remember"—the faces of both grew darkly reminiscent, and their eyes avoided a meeting, "remember the Children of the Ghetto."

Mr. Tyler got his fourth act. It is an expensive one, with a rich drawing-room "set" and a half dozen gowns that suggest a private exhibition at one of those dear—O, so dreadfully dear—little shops on the Rue de la Paix. It has some dreary deserts of dialogue, too, but Messrs. Tyler and Zangwill had to account for the six years of Mary Ann's evolution from a slavey to a society leader. It takes a year or less in our Western States, but this happened in London, where they are much slower—and it required a great deal of talking.

It was clear last week, if it had ever been a mystery, which isn't believable, why when matinee idols are talked of Edwin Arnold's name is never mentioned. He isn't a convincing lover. The successful stage love maker is the man who makes you wish you were the woman who is playing opposite. Edwin Arden never stirs the ghost of such a sentiment. Perhaps he is quite the contrary in his proper person. I don't know anything about that behind-closed-doors part of his existence, which the newspapers call a man's "private life" and then do their best to make appallingly public.

I have noticed, though, that these stern men with faces remindful of the "ads" for artificial ice, are tremendously in earnest when they are once "stirred to their depths," as the historical novels say. They are like Spring freshets when the winter ice is broken.

Item: Mother says this is disgustingly precocious and comes from my going to the theatre afternoons with the girls. She says she will go with me herself hereafter, or send Aunt Jane. My play-going, she says, needs to be censored.

Which reminds me of The Marriage of Kitty. Isn't it just deliciously going-to-be-bad-but-never-is-quite? Mother says it is not a play for girls, but then she has never seen it. I saw it and told her about it, and she said she wouldn't be seen inside the theatre.

And that reminds me again that when the National Art Theatre Society excitement broke out a woman spoke on behalf of the girls, matinee girls, if you like. She said she knew a girl who had seen every play in town that season and that there were only two and a half which she could take her mother without a blush.

Of course The Marriage of Kitty wouldn't be anything without Marie Tempest. Isn't she ugly—and charming? We were talking of her the other day, my chum and an actor friend of hers, and I. My chum said: "Isn't she a living proof of what Maxine Elliott said, that beauty isn't essential to stage success—that it's really rather in your way? She called it a fifth wheel. The actor balanced his spoon on his chocolate cup for a full minute and then said with conviction: "I'd rather kiss Marie Tempest once than Maxine Elliott a dozen times." Selah!

Haven't the Drews and their offspring broken out like a rash on Broadway, though?

What's the Matter With Susan? The answer is easy. Love on a late train.

What's the matter with Clyde Fitch? That is harder. The most charitable answer, I suppose, is that term sprinkled so plentifully through political speeches in campaign time—"overproduction."

He wrote, popularly speaking, one of the best plays of the season, Her Own Way. Then he produced the most dismal failure, Major Andre. And now the dubious rubber, Glad of It, with its amusing first act.

You should never be late at a Clyde Fitch play. His first acts are always novel, sometimes audacious, never conventional. The second act drags. One is sure a tired man wrote it. In the third and fourth acts the audience share his condition.

It takes a great deal of courage to become a successful playwright; fine, moral courage to do battle to a thousand obstacles.

It takes more to remain successful, for courage is the quality to be surmounted when an empty playhouse, an unfilled contract and a dozen other clamorous conditinos call for a short order play.

But it is unfair to himself, unfair to a patient public, to produce unripe plays. There is an old boyhood song that should be relearned by the grown up boys of the drama. Clyde Fitch should rehearse in in one of his luxurious play-earned homes, 'Have Courage, My Boy, to Say No."

Apropos of the latest of those homes, his place at Greenwich, Conn., a woman wrote him recently from the West: "I have taken a fancy that my child shall be born in that beautiful spot," she said. "If you will permit me to fulfill that wish, and the little one is a boy, I will name him Clyde Fitch."

THE MATINEE GIRL.

JEROME SYKES

Born 1868 *Died Dec.* 29, 1903.

Last week after seeing Georgie Drew Mendum and Jack Barrymore in Glad of It at the Savoy, we passed a cafe, where near the window, with an elderly man, sat Ethel Barrymore, just from Cousin Kate at Daly's. They were evidently waiting for someone and a block farther on we met him hurrying to the agreeable rendezvous, Lionel Barrymore, fresh from his premiere as The Kid, a pugilist, in The Other Girl at the Criterion. We thought we saw Josephine, John Drew's daughter, driving home in her coupé from the Whitewashing of Julia at the Garrick, but that may have been the freak of a too Drew stimulated imagination.

Georgie Drew Mendum, as the lackadaisical saleswoman at Baltman's, is unmistakably Drew. She has the full, some Philistines have been nasty enough to call them "pop," eyes of the family. She has the slight drawl and the dragging footsteps of her cousin Ethel. For the rest, in temperament and face and voice, she resembles Georgie Drew Barrymore, whose namesake she is, more than does her own daughter, the interpreter of Cousin Kate. She is a student and an omniverous reader, which is a wide departure from the habits of her cousins Barrymore, who are actors by the grace of blood and the accident of birth, actors because, having had Georgie Drew for mother and Maurice Barrymore for father, they simply couldn't help it.

Speaking of blood there is a thin blonde, very nearly pretty girl, in that dragged-in fashion scene of the last act of Merely Mary Ann who has a lot of the transmitted dramatic fluid in her veins. She is Julia Dean, born so, not stage christened, and a niece of Julia Dean Hayne, the ingenue idol of our fathers and grandfathers, for she grew old playing delightful girls, and the two generations of her admirers lapped. This Julia Dean is exuberantly youthful among those placid dames of the drawing room.

She suggests a wild little feathered thing beating impatiently and not over good temperedly against its bars. I suppose the tormenting minor refrain, "Small part, no chance," is singing in her brain. I should like to hear her real dramatic song.

She was Nat Goodwin's leading woman for a little time, and before that went to a school in a stock company somewhere out West.

Was her acting crude, or only "natural?" I am not sure, but I want to see her again, which proves the power of her personality.

A NEW WILD WEST FIRM.

Last week Colonel Cody bought the interest of the late Nate Salisbury in the Buffalo Bill Wild West Show and formed a partnership with J. A. Bailey, of Barnum and Bailey, under the firm name of Cody and Bailey. The interests of Colonel Cody and Mr. Bailey are equal.

Colonel Cody will continue to be the active manager and will return to England in April to join his show. Mr. Bailey will remain on this side to superintend the affairs of the "Greatest Show on Earth," of which he is now the sole proprietor.

REFLECTIONS

C. B. Dillingham last week sold The Little Princess to W. N. Wood, of the Broadway Theatre business staff.

John W. Rumsey, business-manager of the New Lyceum Theatre, was held in $500 bail for trial by Justice Holbrook last week for allowing the Calvary Church choir boys to sing the Parsifal music at the lecture given in that theatre two weeks ago by Helen Rhoades. And this is the twentieth century.

Robert Mantell is preparing elaborate revivals of Othello and Hamlet for next season.

Two holiday presents were given the patrons of the Baker Theatre company, at Portland, Ore., by Manager George L. Baker. One was a new ingenue, Ora Waldrop, and the other a new leading woman, Esther Lyon.

Sheridan Block has sent in his resignation to the management of Dorothy Vernon of Haddon Hall, to star in a brand new play, under the management of a managerial Brooklyn millionaire.

E. W. Varney, Jr., who managed the tour of Eva Mountford through the South under direction of George Samuels closed the season in Terre Haute, Ind., on Dec. 11 and brought the company back to New York, arriving here on Dec. 13. On Dec. 15 Mr. Varney was taken to Bellevue Hospital suffering from blood poisoning, the result of a slight scratch on the index finger of the right hand. After passing through a painful though not serious operation, Mr. Varney is again on Broadway, showing plainly the effects of his suffering. He says he will leave in a few days for his home in Montreal, where he will rest for the rest of the season.

William Collier will star in a new play, The Dictator, by Richard Harding Davis, opening in Boston next month.

Cora Tracey, a protegée of Grace Van Studdiford, sang the contralto role in The Red Feather last Wednesday night, at the Lyric Theatre, with success.

Next Monday night The Secret of Punchinello, by Pierre Wolff, will be produced in Pittsburgh by James K. Hackett, with W. H. Thompson in the leading part.

Fred Terry and Julia Neilson have bought the English rights to Dorothy Vernon of Haddon Hall.

Frances Hamilton, a young actress who has appeared under David Belasco's management, will appear as the heroine of Ibsen's A Doll's House, at the Manhattan Theatre, Tuesday afternoon, Feb. 2, supported by a company of good actors, under the management of James W. Morrisey, the Manhattan being leased for the event.

Lawrance D'Orsay telegraphed to Augustus Thomas last week: "May The Other Girl prove another Earl!"

Henry Miller will star under Charles Frohman's management for the next five years—if nothing happens to prevent.

Virginia Drew Trescott became seriously ill in Des Moines last Thursday, and her company was disbanded.

Eleanor Jennings has been especially engaged for the soubrette role in Dangerous Women, at Forepaugh's Stock, Philadelphia.

Five hundred Knights of Columbus, with their wives, sisters and sweethearts, filled the orchestra and boxes of the Fourteenth Street Theatre last Wednesday night as a compliment to Robert Conness and Myles J. Murphy, who are members of the order. Several floral pieces were presented to Mr. Conness, and both he and Mr. Murphy were tendered a supper after the performance by a committee of the visiting Knights.

Lucy K. Villa is with Phil Hunt's Down by the Sea company, playing her original part.

Marie Tempest may sing the prima donna roles in Carmen and The Daughter of the Regiment, in London next June, as she received a cable offer from the director of the Covent Garden Opera company last week urging her to.

Herr Conried had a narrow escape last week, when a cab horse nearly ran over him in front of the Metropolitan Opera House.

N. C. Goodwin produced in Pittsburgh last week a one-act play by Lee Arthur, entitled The Man Who Makes You Laugh, which suggests Hugo's Man Who Laughs, but they're different works. It appears to have been successful. Mr. Goodwin asserted some years ago that nothing would induce him to produce a one-act play.

Frank Williams, under whose direction Wright Lorimer will be seen on Broadway in The Shepherd King, has resigned from the Fred C. Whitney forces.

The Theatre Magazine for January has articles and pictures of special interest to theatregoers. Henry Tyrrell contributes the month's interview, the subject being Otis Skinner. Harry P. Mawson writes on "Are All Our Theatres Safe?" There is also an interesting account of the Home for aged actors on Staten Island, built and endowed by the people of the stage for their fellow players. Rupert Hughes, writing under the heading, "Shakespeare's Disinherited Child," insists that one of the most brilliant triumphs of the great bard's genius is unknown to most of his admirers. There is a clever story of stage life by Edward Fales Coward. W. J. Henderson reviews the musical events of the past month, and there is an article on the French Opera in New Orleans. The half-tone pictures include full page plates of William Gillette as the Admirable Crichton, Madame Fritzi-Scheff as Babette, Virginia Earl as Sergeant Kitty, Ida Conquest in A Midsummer Night's Dream, Maude Adams in her new play, Eleanor Robson and Edwin Arden in Merely Mary Ann, Signor Caruso, the new tenor; Herr Burgstaller, who is singing Parsifal; Fraulein Rocco, recently seen as Monna Vanna; Marie Tempest in The Marriage of Kitty; Kyrle Bellew in The Sacrament of Judas, Chauncey Olcott in his new play, Paula Edwardes, Bertha Galland in Dorothy Vernon, Arnold Daly, Robert B. Mantell, Margaret Illington, Otis Skinner, Wilton Lackaye in The Pit, Maclyn Arbuckle in The County Chairman, Charles Richman as Captain Barrington, and others.

Ada Rehan and Otis Skinner, under the management of Liebler and Company, will begin a three weeks' engagement at the Lyric Theatre, Jan. 18, the first week being devoted to The Taming of the Shrew, the second to The School for Scandal, the last to The Merchant of Venice.

The Hamilton Traveling Stock company consists of the following members: G. H. Hamilton, manager; Mabey Bunyea, Lillian Desmondes, Carrie O'Neil, Fannie Shea, Walter Burrell, Ned Burrell, Oscar Thomas, Edwin Long, Mat Kiseler, Walter Burrell, advance; Tom Carter, business-manager. Playing week stands.

Bert Feesley, an acrobat with Barlow and Wilson's Minstrels, was taken seriously ill at Madison, Ind., on Dec. 25, and was sent to the hospital at Zanesville, O.

Barlow and Wilson, the minstrel managers, are preparing to send out a company in the musical comedy, Mistaken Identity. The company will be under the direction of H. Martin and will open its season shortly at Decatur, Ala.

Charles Dalton opened his season in A Gentleman of France at Warren, Pa., on Christmas Day. The star was well received and the supporting company proved itself worthy.

Norval MacGregor has been engaged by McKee Rankin to play important roles in Hedda Gabler and Magda, opening in Boston on Jan. 11.

Harry P. Bowman, correspondent of THE MIRROR at Jeannette, Pa., was married at Greensburg, Pa., on Dec. 24, to Margaret Lee.

The newspapers of Rome on New Year's Day published a story to the effect that Duse had quarreled with D'Annunzio over the latter's dictatorial and cold-blooded methods.

Daniel Sully, in The Chief Detective, by Fitzgerald Murphy, reports a triumph for himself and his play, Jan. 1, in Schenectady, N. Y.

IN OTHER CITIES

SAN FRANCISCO.

If you ever happen to be a stranger in a strange town, and have that strange, lonely feeling in your anatomy, and Lulu Glaser happens to be in the same town with Dolly Varden, whether it be Christmas time or New Year time, or any other ol' time, go right 'round to the theatre and see Dolly. Take an experienced word for it, you'll feel perfectly at home with yourself and with everybody near you. Of all the delightful actresses that have visited San Francisco in many, many months (there have been a number of them), and have drawn patronage from North Beach to Butchertown and the ocean to Oakland, make a big typographic mark for Lulu Glaser. She's surely the town-capturer. Reviewing the entire list of Yuletide yesterweek attractions obtaining here Dec. 21-27, I must admit that Miss Glaser was right there with the hella from Noelland! When, in the first act of Dolly Varden, she popped out of the door of the sedan she fulfilled in every particular all our expectations of the charming little woman. She didn't have to wish us, orally, A Merrie Christmas. We couldn't help being merry. Her personality felicitated its own merriment visually and tangibly. It had the warmth and the cheer of a big fireplace Yulelog, crackling and sparkling with fancy pictures and Kriss Kringle stories. Everybody who saw Lulu Glaser during her two prosperous weeks at the Columbia was won heart and head by her. And for all her songs, which were given with characteristic Glaserian excellence, she was encored until she was breathless, and then the audience wanted more of her. Her "Whirling, Twirling; Something's th' Matter Inside," in which Harry Girard and John Dunsmure figured with good effect; the quartette, "For the Benefit of Man," in which Lillian Waldridge, Emmalyn Lackey, and Lotta Gale joined, and her one solo, "The Lay of the Jay," were enjoyed hugely. Of the whole nineteen musical numbers in the opera, the "Jay" song and "Dainty Dolly, Dolly Varden," a capital rendering of which Girard gave encorably, were the songs that stuck in our memories after leaving the theatre. Dunsmure made a hit with his down-deep singing of "We Met in Lovers' Lane" and "The Song of the Sword," the second with chorus. Miss Waldridge's voice was heard to good advantage in "The Knot There's No Untying," and to better in the march song, "The Navy," in which she was surrounded by the chorus. The singing of "My Ship's th' Girl for Me" and "The Girl You Love" by Harold Blake was well received, although it should seem he was, Flannigan-like, "off and on again" in a few lines; but the music and chorus righted this considerably. The opera was beautifully staged in its two scenes, showing the garden of Beauchamp Towers and the reception hall of the Towers. The costumes were truly pictures of the time—1730.

The fourth week of I-O-U at Fischer's, ending 27, had good business at each performance. Dill, who was down ten days with a case of pneumonia (malodisant), took hold again 21 with his big-bellied jollity, and added the necessary zest to the show that his absence made wanting. Georgia O'Ramey goes ahead with her single "turn" with never-flagging interest.

Over at the Grand 20-26 E. J. Carpenter's melodrama, A Little Outcast, with May Stockton starring in the cast as Bob, a right-hearted newsboy, did fair business. A benefit performance Christmas, in aid of the widows' and orphans' fund of the San Francisco firemen, drew a full house. The principal part of the show—that part that did the money-making business—was a realistic fire display given by the San Francisco Fire Department at the end of the show. As for A Little Outcast, it was so far-fetched and inconsistent in its make-up it should seem its existence exhibits a deal of "nerve"—a nerve tablet isn't in it!

At the California William A. Brady's, Joseph Hart's, and Carrie De Mar's co. in Foxy Grandpa 20-26 concluded its two weeks' engagement to fine patronage. The entertainment the co. put up was very meritorious, and young and old folk seemed to like it immensely. Are You a Mason began a week's run 27 to S. R. O.

The first really creditable performance in San Francisco of Blue Jeans was the offering at the Alcazar week ending 27. The play was given here some seasons ago at a theatre south of Market Street by a mediocre co., but it has remained for the Alcazar management to give us the play as it should be given. Business was good throughout the week. The play continues until 3. It will then have a fuller review.

The Christmas attraction at the Central 21-27 was the musical extravaganza Alphonse and Gaston. There wasn't much to the thing, but it served to draw profitable houses. Tony West appeared as Gaston, and Millar Bacon, Alphonse. They gave the characters with a lot of after-you-my-dear amusement.

An event of much import in the local world theatric was the opening of the new Tivoli 23 with Ixion; or, The Wheelman, a mythological conglomeration culled and congregated by Ferris Hartman for the holiday season, as the opener. About 3,000 people figured in the opening of the new house. It was in every way a success, excepting Hartman's conglomeration. But we did not suspect anything great in the show. It was all centered in the new house. And I must say it is among the finest theatres in the West, as it has every convenience and modern feature that money can buy and brains devise in its appointments. A full description later.

We're going to have Louis James and Frederick Warde soon in Alexander the Great—probably at the Columbia.

Mrs. Langtry will begin her engagement at the Columbia Jan. 11, presenting Mrs. Deering's Divorce.

Thomas Shearer, lately associated with James Durkin in a Rochester stock co., has been placed at the Central by Belasco and Mayer as leading comedian in the stock co.

Charles Candee is the new musical director at Fischer's. They've needed a baton-beater at that house for some moons!

Helen Russell and John Peachey will be two new members of Fischer's at the end of I-O-U. Then the co. will be Maud Amberless and Winfield Blakeless. Nothing like new life and new faces when patrons become irked by the old! The Beauty Doctor, which will succeed I-O-U, will go on for an indefinite run Jan. 11, with Georgia O'Ramey in the leading role of the Doctor.

ORREL JAMES MITCHELL.

INDIANAPOLIS.

Queen of the Highway, played at the Park Dec. 28-30, is a melodrama of fiery tone, brimming at all times with excitement that kept the audiences at high tension. It is not a play in which the players are called upon to exercise particular ability. The scenes are in the wild West, in the days when men were feverish in their search for gold, and the cowboys, Indians, horses, ponies, dogs and wolves give it a red tinge of realism. The plot concerns the career of Belle Diamond, who, in the days of border outlawry, led a force of bandits against the stage-coaches, yet served her country well when she carried dispatches for Miles, Custer, and others in the Indian wars in the Big Horn County. Charlotte Severson impersonated the Queen of the Highway, but she was too charming in manner, her nature was too womanly for the hardened character that Belle Diamond was supposed to be. Yet she gave a definite idea of the stage robbing of early days, making a daring dash across the stage on the back of a Kentucky thoroughbred, and shooting a rifle as if the action was real. As an actress, however, she was much superior to the scenes in which she had an important part. Alberta Lee, as a Sioux maiden, was especially pleasing. Most of the comedy was in the hands of Dorothy Thornton and William A. Bechtel, who, as a Hebrew, sold liquor to the Indians. A good deal of the action was in the hands of King Baggott, a pony express rider, and George W. Park, a Government scout, while J. Louie Ungerer, as a renegade Sioux, delved in the misdeeds. Margaret Nelson, Edward St. Clair, Joseph Slater, and Frank Kilday helped materially in keeping aglow the spirited action of the play. The co. is large, it has a wealth of equipment, and was greeted by audiences which packed the theatre to the doors.

Amateur night at the Unique Theatre 24 was marked by an unusually appreciative audience. Several good numbers were presented by the amateurs, and their efforts were generously applauded. Those who appeared follow: J. F. Williams, in an acrobatic turn; Sam Perreth, in a recitation; Bonna Brothers, in a comedy sketch, and Leona Thompson. The most unique part of the performance was the presentation of a gold-headed cane to Manager Ralph Thorbus, Stage-Manager Will D. Marine made the presentation speech, and Mr. Thorbus did not attempt to answer. The bill was closed with a set of very excellent biograph pictures.

One of the most successful entertainments from the standpoint of merit and attendance ever given by the colored people of the city was the presentation of The Mikado, at Tomlinson Hall 26, for the benefit of St. Phillips' Episcopal Mission Building Fund. The affair was managed by Julius R. Cox. The opera was under the direction of Fred Anderson. The cast was as follows: The Mikado, Dr. Joseph H. Ward; Nanki Poo, Fred Anderson; Ko-Ko, Ezra Roberts; Pooh Bah, Amos Rybee; Pish Tush, Frank Johnston; Yum Yum, Ora Dunlap; Pitti Sing, Lulu Smith; Peep Bo, Rhoda Moody; Katisha, Katherine Harper. These were assisted by a chorus of about seventy voices. The singing of Ezra Roberts and Ora Dunlap drew especial applause. The audience was composed of representative colored people, who were in gala attire.

A smile of contentment had scarcely settled on the face of William F. Leary, in the box-office of the English Opera House 26, when Deputy Sheriff Joe Dynes appeared and demanded possession of the evening's receipts. Dynes had a writ of garnishment against Lauden G. Charleton, house manager of The Bostonians co., against whom John H. Stern, of this city, had brought action. Stern alleges that Charleton still owes him $200 as his portion of the receipts from the Dunn-Nordica concert, given in Tomlinson Hall Oct. 6. The local end of the concert was promoted and managed by Stern. The Valentine Opera co., by whom Leary is employed, and Frank G. Bacon, traveling manager for Charleton, were made the garnishee defendants. Service was obtained on Bacon later in the evening. The money obtained by the deputy sheriff will be held until the disposition of the case in court 7.

It is with the deepest regret that we learn of the death of Jerome Sykes, who was to play at English's shortly.

Coming to English's: De Wolf Hopper 1, 2, Adelaide Rohan and Otis Skinner 4, Charles Hawtrey 7, Florodora 9. At the Park: Factory Girl 4-6, The Pride of Jennico 7-9, Governor's Son 11-13, The Man Who Dared 14-16, Shore Acres 18-20, Happy Hooligan 21-23, From Rags to Riches 25-27, Desperate Lord Barrington 28-30.

GEORGE S. APPLEGATE.

KANSAS CITY.

William H. Crane in The Spenders was the Willis Wood attraction Dec. 27-2, pleasing large audiences. Local critics were inclined to be somewhat severe with the play and some of the players, but, judging from the generous applause accorded them, the public did not seem to agree, many pronouncing it one of the best of the season. The character of Peter Bines is eminently suited to Mr. Crane's style, and to say that he scored a most emphatic hit in putting it but mildly. The drill humor of the old miser was strongly emphasized by Mr. Crane, and his stage at New York and the East caused many hearty laughs. Peter Percival Bines was well played by George R. Spencer, and Lucille Flaven made a charming Alice Milbrey. Percy Brooke's portrayal of Billy Brue was highly realistic and caused much amusement. Cecil Mashurn, the Englishman, was capitally done by Charles Crawford, while Lida McMillan made much of the role of Mrs. Dreimer. John Flood, George De Vere, William Wray, Marion Pollock Johnson, Anne Caverly, Marion Bingham, and Ida Darling cared for other principal roles very capably. The production was well staged. The Sultan of Sulu 4-6. Viola Allen in Twelfth Night 11-13.

George Sidney in Busy Izzy was the offering at the Grand 27-2, playing to large audiences. There is a great deal of fun in the piece, some catchy songs and a well-trained chorus. The production is an improvement over last season's in every way, and while a number of the old jokes and songs are still used, there is enough new material to entitle it to the name of a "second edition." George Sidney's Hebrew characterization is an amusing as of old, and won many laughs. Fred Wychoff as Gay Whis, and Edward Clark as Yube Quick were tied for second honors, while Charles LeMier, Matt C. Woodward, and Ed Gilmore were other able assistants. Songs and dances were contributed by Carrie Webber and Maud Campbell, assisted by the chorus. Rose Melville in Sis Hopkins 3-9. York State Folks 10-16.

Herrmann the Great appeared at the Auditorium 27-2 and played to good business. His performance differs but little from former exhibitions here, and while many of his tricks and illusions are familiar, yet he is such a master of the art that they never fail to please. His two principal illusions, "The Queen of Flame" and "The Princess Mahogetta," were very mystifying. The Two Sisters 3-9. Lewis Morrison in Faust 10-16.

The Charity Nurse, a new melodrama, made its first Kansas City appearance at the Gillis 27-2, creating a very favorable impression. The production is exceptionally well staged and the co. proved very capable. Selma Herman played the leading role most satisfactorily, and won frequent applause. Chief in the support were John A. Boone, Richard G. Williams, Joseph J. Dowling, James P. Lee, and Walt Whitman, all of whom deserve much praise. The usual large audiences were in attendance. The Minister's Daughters 3-9.

The Patti concert in Convention Hall Dec. 26 was quite a disappointment to the four thousand people who assembled to hear the great diva. It was quite evident to the audience that the Patti of to-day is not the Patti of ten or twenty years ago.

C. H. Wheaton, manager of the Grand Theatre at Iola, Kan., was in the city last week and made arrangements with the King Dodo management to open his new theatre 8. The new house is said to be unusually fine for a small town.

Roller skating continues in Convention Hall and is becoming very popular. Albert C. Waltz, the well-known fancy and trick skater, will give exhibitions during the second week.

D. KEEDY CAMPBELL.

PROVIDENCE.

Checkers was produced at the Providence Opera House Dec. 28-2 in an elaborate manner and won the favor of good houses. It was a big production, superbly staged and the great race track scene was especially pleasing. Thomas W. Ross, in the part of Checkers, proved himself to be a clever comedian. Other notably good work was done by Dave Braham, Jr., Wallace Worsley, Katherine Mulkins, and May Vokes. E. H. Sothern in The Proud Prince 4-6. The Wizard of Oz 7-9.

At the Imperial 28-2 J. K. Murray and Clara Lane appeared at the head of a very good co. in Arrah Na-Pogue and gave much pleasure to the patrons of the house. The two clever stars are pleasantly remembered here from their connection with a Summer opera co., and they were given a hearty welcome. The play was beautifully staged and some of the scenes were realistic and effective. Nothing better has been seen at this house this season. A Working Girl's Wrongs 4-9.

The Funny Mr. Dooley was seen for the first time in this city at the Empire 28-2, and the opening was to a large house. The piece is made up of amusing incidents, with a number of songs and dances thrown in at frequent intervals, and as a light entertainment where no plot is to be unraveled, it is very pleasing. Paul E. Quinn and Charles H. Smith were the leading fun-makers and they had the support of a good co. and a large chorus. Her First False Step 4-9.

The Park Stock co. pleased small houses 28-2, with performances of the English melodrama, Blow for Blow. Louise Bates, Florence Hastings, W. H. Bardwell, and Bartley McCullum were excellent in their parts. A Working Girl's Honor 4-9.

At the annual meeting of Reeves' American Band, held 28, Bowen R. Church, the well known cornet soloist was re-elected leader.

Robert E. Edeson will appear in Richard Harding Davis' new play, Ranson's Folly, at the Providence Opera House 11-13.

Helen T. Dodge, of the Park Theatre Stock co., has received a flattering offer to go into vaudeville, and may do so later.

Lucy Spencer, who has been at her home in this city for the holidays, left 28 for New York. She willl soon join Mary Shaw's co., to appear in a new play by Madeline Lucette Ryley.

The Earl of Pawtucket is booked for the week 18 at the Providence, and the evening 20 will be designated as "Pawtucket Night." It is expected that a large delegation from our neighboring city of Pawtucket will be present.

Manager Lovenberg, of the Keith theatres in this city and Pawtucket, informs me that on 18 vaudeville will be discontinued at the new Pawtucket Theatre and a stock co. will be installed. Among those already engaged are Willette Kershaw, Albert Morrison, Lisle Leigh, William Canfield, George S. Christie, Lenora Kirwin, Anna L. Bates, C. B. Hawkins, Henry Duggan, and Bartley McCullum, who will be the stage director. The co. will be known as the Pawtucket Albee Stock co.

I understand that Managers Spitz and Nathanson, of the Park and Empire theatres, have decided to discontinue the Park Stock co. on 9. It is probable that the Park will again play combinations.

I have just completed my twelfth year as THE MIRROR correspondent in this city, and beg to wish THE MIRROR and its readers a most Happy New Year.

HOWARD C. RIPLEY.

JERSEY CITY.

The holiday business at our local theatres was phenomenal. The interior of the playhouses look cheery and holiday-like with the green trimmings.

Sag Harbor, one of the neatest plays ever seen here, came to the Academy of Music Dec. 28-2 to very good business. The cast is an admirable one. Charles Brandt, as Captain Dan, has a part that he fits to perfection. Fred G. Berne is quaint in the part of old William Turner, and he is artistic. Robert Kelly, as Ben, the injured husband, and J. C. King, as his impetuous brother Frank, are excellent. Samuel Colt, as Freeman, the village know-it-all, proved himself a clever character actor, and made the comedy refined and wholesome. Adeline Mann, as Martha, put force and power into a part that called for real acting, and she brought out all the strong points of a good woman, struggling between two men whom she thought she loved equally. Jane Butt, as Elizabeth Ann, was charmingly natural, and nobody could blame Uncle Dan for loving her. Amy Hamlin as the school teacher, and Leah Simms as the widow, were excellent. The scenery and mountings were fine. The Child Wife 4-9. James K. Murray and Clara Lane in Arrah-na-Pogue 11-16.

For His Brother's Crime came to the Bijou Theatre 28-2 to fine patronage. It is a thrilling melodrama invested with all the elements to make it a success. The characters are deftly introduced, and the interest is at a high pitch until the last curtain. The star, Montgomery Irving, is a fine specimen of physical culture, and plays the dual parts of Victor and Bob with a vim. In one scene he holds up a bridge, while a team of horses drawing a heavy coach, in which two people are seated passes over it.

RUBIFOAM

If you wish for teeth that rival in snowy whiteness the mistletoe berries, use the delicious dentifrice

RUBIFOAM

Other scenes are equally exciting. Mr. Troxell is an accomplished villain, and handles the despicable part in a masterly manner. Harry Fickling as Dennis was fine; and James Devlin as the dude was excellent. Mabel Bodine as Rose was full of vim and life, and Lillian Allyn as Tessie, an athletic girl, was fine. Carrie Hastings, as Mrs. Sterling, was conscientious and artistic. Specialties are introduced by Claire Schade in songs and dances, and the Herbert Brothers, acrobats, all of whom are of the best. In the Good Old Summer Time 4-9. At Cripple Creek 11-16.

The Knights of Columbus are arranging a big theatre party for the Bijou 18 to see Robert Emmet.

Among the latest bookings by Proprietor John W. Holmes at the Bijou Theatre are Under Southern Skies, The Show Girl, Eugenie Blair, Ward and Vokes, The Sign of the Cross, The Wizard of Oz, and Robert B. Mantell.

Manager Frank E. Henderson announces his latest bookings at the Academy of Music as Robert Edeson in The Soldiers of Fortune, Chauncey Olcott, Quincy Adams Sawyer, Our New Minister, The Ninety and Nine, and 'Way Down East.

The Elks will put on Giannani's Royal Marine Band at Elks' Hall 14. Their ladies' social session is set for Feb. 3.

The Theatrical Advertising Staff here will have a ball 25.

Orchestra Leader Theodore L. Appell, of Blaney's Theatre, Newark, was here with His Brother's Crime co. 28, 29, putting in new music for the play.

WALTER C. SMITH.

MILWAUKEE.

De Wolf Hopper in Mr. Pickwick was welcomed by a good sized audience at the Davidson Dec. 27, and repeated his artistic characterization. The supporting co. was almost as good as last season, among the best renditions being those of Digby Bell, Frank H. Belcher, J. K. Adams, George Chapman, Laura Joyce Bell, Vivia Ogden, Gertrude Taylor, Louis Payne, and dainty Marguerite Clark. The stage settings and costumes were as good as before. A feature of the performance was the violin solos of Jacques Kinsbergen between acts. James O'Neill 31-2. Marie Cahill 3-5. Peggy from Paris 6-9.

Pickings from Puck was seen at the Alhambra by large houses 27. The chief entertainer was Willard Simms, who received the recognition that his merits as a comedian deserved. The balance of the co. did capable work, especially Margaret Burnham, Bessie Lucier, Mary D. Hall, William A. Williams, and William Woolfall. A good chorus, plenty of music, dancing, and specialties helped to make the performance interesting. Hagenback's Trained Animal Show 3-9.

On the Bridge at Midnight is the title of a thrilling melodrama that opened a week's run at the Bijou 27 before a crowded house. The piece is full of exciting climaxes, and comedy is plentifully supplied at various periods of the performance. George Klimt appeared in the principal role, and scored a marked hit. Praiseworthy work was offered by Harry Preston Coffin, Dan Reed, Kathryne Browne, Blanche Holt, and Alma Hearn. The scenic equipment and mechanical devices, including the great bridge scene, were excellent. Why Women Sin 3-9.

At the Academy a good performance was given 28 by the Thanhouser co. of The Harbor Lights, and a large audience testified appreciation. Admirable portrayals were given by J. Francis Kirke as Nicholas Morland, Albert Brown as Tom Doualter, Edgar Baume as Kingsley, Reginald Parry as Frank Morland, James Kyrle MacCurdy as Markie Helstone, Edith Evelyn as Dora Vane, Grace May Lamkin as Lina, and Angela McCaull as Peggy. Other parts were well played. The pleasing feature of the performance was the return to the cast of Lulu Hastings, who appeared as Mrs. Helstone, and received an enthusiastic welcome. Charles Squire's scenedy was beautiful. Pawn Ticket 210 4-10.

Hedda Gabler was presented by the Wachsner Stock co. at the Pabst Theatre 27 before a big audience. The play produced a sense of morbid gloominess among the majority of those who went to see it, though its fine treatment at the hands of these able German players aroused much admiration. Camilla Marbach essayed the title-role, and confirmed the high opinion held here of her art. The Judge of Zalamea will be given 30.

The Arion Musical Club will present The Messiah at the Alhambra Theatre 29.

CLAUDE L. N. NORRIE.

NEW ORLEANS.

At the Grand Opera House the Baldwin-Melville Stock co. presented Little Red Riding Hood Dec. 27-2 to record breaking business. From every point of view the performance was a success, and the gorgeous manner in which the production was staged met with most flattering commendation. Flo Parker assumed the principal role, and her charming little personality suited the part exactly. Lester Lonnergan made a handsome and effective Anton von Kessler and John T. Dwyer a consistent villain. Mabel Montgomery was strikingly handsome as the good fairy, and Will Deming and Giunio Socola did entertaining comedy work. The balance of the cast responded with their usual ability. The Palace of the King 3-9.

Mrs. Langtry, supported by a competent co. of actors, appeared at the Tulane Theatre 27-2, presenting Mrs. Deering's Divorce. Both play and co. met with a hearty reception, which was richly deserved. Ina Goldsmith, Katherine Stewart, Lelia Repton, Helen Amory, Emily James, Harold Mead, Frederick Truesdale, and Stephen French were in the cast and showed much dramatic ability. David Warfield 3-9.

In Old Kentucky was the attraction at the Crescent Theatre 27-2 and drew well during the week at popular prices. Bessie Barriscale, George Devo, and Frank Russell do the greater part of the work, and do it well. David Harum 3-9.

The Holden Stock co. began the second week of its engagement at the Newcomb Theatre 27 by presenting Forgiven in an acceptable manner. John A. Preston in the hero part and Katherine Fields were congenially cast, and the performance was all that could be desired. The theatre seems to be doing better with stock than with travesty. A Barrel of Money 3-9.

The attendance at the French Opera House continues satisfactory. L'Hotel du Libre Echange, a rollicking comedy, made a hit 27. La Traviata 29, Mignon 1, Les Suprises du Divorce 2, matinee, Samson and Delila 2, night.

Gypsy Jack was the bill at the Elysium Theatre 27-2, and this Third District theatre is proving to be a paying venture. Walter McCullough and Rose Mayo played the principal parts in their usual intelligent manner, and the others in the cast were satisfactory. Henceforth Robert Wayne will play leads. He is a new adjunct to the co. The Counterfeiters 3-9.

The Prince of Pilsen gave an extra performance at the Tulane 27.

The breaking of ground for Henry Greenwall's new theatre, The Greenwall, corner of Dauphine and Iberville streets, took place 31 at midnight with befitting ceremonies. After the ceremonies a collation was spread on the stage of the Grand Opera House, where the co. and over one hundred friends of the management toasted and drank the success of the new venture.

J. MARSHALL QUINTERO.

MINNEAPOLIS.

Tim Murphy appeared in The Man from Missouri at the Metropolitan latter half of week ending Dec. 26, delighting large audiences. Mr. Murphy gave a splendid portrayal of the role of Broncho Jim. Elliott Dexter was excellent as de Castro. Dorothy Sherrod appeared to marked advantage. The others of the cast were acceptable.

The Sleepy King was at home at the Metropolitan for week of 27-2, much the better for his long trip. The piece has been revised and is better than when seen here last. Walter Jones as King Oso was inimitably funny. Edd Redway contributed largely to the fun-making as Pickleanor. George Fiske as Strephon displayed a pleasing baritone. Catherine Linyard as Princess Neera won favor with her sweet voice and pleasing manners. Nellie O'Neil made a pronounced hit as Airy Ann. Dave Abrahams gave an impersonation of a goat that was loudly applauded. The chorus is well balanced and the piece is set off with picturesque scenery and pretty costumes. Ben Hur 4.

S. R. O. was the rule at the Bijou Opera House week 27-2, when The Chaperons was the offering. John G. Sparks as Algernon O'Shaunnessy had but to appear to set the house wild; he was ably assisted by Thomas Whiffen as Adam Hogg, Mabel Hite as Phrosia was a whole show in herself. May Boley was a very clever Chaperon. Harry Ladell was a very good Schnitzel. Genevive Day, soprano, and Arthur Earnest, barytone, were the singers of the co., and both displayed smooth, well trained voices. The scenic effects and costumes were good and the chorus adequate. Lighthouse by the Sea 4.

An Innocent Sinner was given by the Ferris Stock co. at the Lyceum week 27-2, proving one of the best things this co. has been seen in. Grace Hayward returned to the cast and was well received when she made her entrance. A. Bryan Beasley was excellent as ever, as was Ben Johnson and Charles C. Burnham, and George Elmore contributed some clever character work. Frances Murdock, Maisie Cecil, and Eva Sargent had small parts which they handled acceptably. Granstark 3.

Handel's Oratorio, The Messiah, was given by the Philharmonic Club at the International Auditorium 25 to a very large and appreciative audience. A chorus of three hundred was assisted by Jenny Osborne Hanna, soprano, who delighted all with her artistic rendition; Alma Johnson Porteus, contralto, whose rich voice was heard to marked advantage; Edward C. Towne, tenor, and Frederick Martin, basso, both of whom are artists of the first rank.

CHARLES M. LANE.

MONTREAL.

Virginia Earle in Sergeant Kitty opened to good business at the Academy Dec. 28. R. H. Burnside, the librettist, deserves credit for having written a comic opera with a plot which begins at the rise of the curtain and is worked out to a logical conclusion in the last act. The music of A. Baldwin Sloane is light, tuneful and catchy, and all the principle numbers received encores. Virginia Earle scored a personal success as Kitty Latour. Albert Parr made a handsome Lucien Valliere and sang well. Junie McCree proved himself an excellent and legitimate comedian as Captain Jonquiniere, as Celestin Brideaux George E. Mack, an old favorite, was excruciatingly funny, Harry Stone did good work as the newly married De Merrilac, and Sylvian Langlois made a fine old General Dubois. Estelle Wentworth, who created such a good impression here in Dolly Varden when in its first season, was excellent as Louise, Carrie E. Perkins was an amusing Madame Angelique, and Grace Belmont a charming Ninon. Capable character sketches were given by Charles Shrady, Henry Braham, and J. A. Furey. The piece was well staged and the chorus well balanced, good looking and with voices above the average. Grace George in Pretty Peggy 4-9.

His Last Dollar, which is playing at Proctor's 28-2, is a melodrama decidedly above the average. The story is clear and the dialogue well written and free from the conventional clap-trap of which we hear so much. David Higgins gave a capable performance of Joe Braxton, the speculator. Edward Emery, an old favorite here, did a splendid piece of work as Tom Linsom. Tom Reynolds was legitimately funny as Kauffman, and Charles Flemming gave a neat sketch of the English swell, Lonsdale. Georgia Waldron was excellent as the Kentucky girl, Elenor Downs. Katherine Miller was a good Violet Greyson. Isabel O'Madigan and Alice Mortlock did well in the other female parts. The play is well staged. County Fair 4-9.

For Her Children's Sake returned to the Francais 28. It is the usual illogical and impossible melodrama, but acted by a capable co. Beryl Hope, who was such a favorite here in the old stock days, plays the leading role of Edna Kingsley in a thoroughly capable manner. Adra Ainslie as Florence Ogden does good work. Edwin Walter, as the proprietor of the circus, made an excellent villain, and John E. Ince, Jr., a manly Dr. Parker. Anna Rodden as the old German nurse was very amusing. The two children, Clifford and Mary La Mont, are both deserving of the highest praise. New York Day by Day 4-9.

At the National Francais The Fatal Card, in French, is the bill. Paul Gazeheuve appears with success as Gerald Austin, E. Hamel is the Forester, Jane Bertin, Maud Everard, Marguerite Audiot, and R. Harmant are all seen to advantage.

Cyrano de Bergerac is the bill at the Nouvautes.

W. A. TREMAYNE.

PORTLAND, ORE.

No more appropriate and thoroughly enjoyable holiday dramatic offering could have been made than The Bonnie Brier Bush at the Marquam Grand Dec. 22-26. J. C. Stoddard as Lachlan Campbell renewed the enthusiastic commendation accorded his art when he visited us last year. In no small measure is the play's success due to the dry Scotch humor of Reuben Fax as the postman. Good work was also done by Wallace Jackson as Tammas, Pearle Redding as Annie, and Mabel Brownell as Flora. The attendance was very good. The coming week's bills are the Glee Club of Stanford University 28, Richard Carvel 29, 30, Foxy Grandpa 31-2.

Hoyt's A Midnight Bell served as a happy medium to introduce Ora Waldron as the ingenue of the Baker Stock co. at the Baker Theatre 20-26. In the role of Dot this bright and vivacious actress at once scored an unquestioned hit and is now a pronounced favorite. Mina Gleason added to her long score of successes by the best portrayal of an old maid seen here this season. William Dills in make-up and acting was excellent as Deacon Tidd. With the opening of The School for Scandal 28 the Baker patrons will have an opportunity of renewing acquaintance with Esther Lyon as leading woman of the Baker co.

Hello, Bill was a money maker at Cordray's as a Christmas week attraction. The farce itself is above the average of its kind, and the producing co., headed by Kathleen Clifford, John Daly-Murphy, and Philip Sheffield made the most of the good lines and situations. In Convict Stripes 27-2.

The Arcade presented as features Stafford and Stone in a sketch; Campbell and Adaire, jugglers; Ada Wuthrich, and Potts and Hart.

After the holiday engagement of the Neill-Morosco co. at Seattle, the organization will disband, despite the fact that up to two weeks ago it is alleged that the actors were led to believe that the co. would be kept intact until next Summer. It is announced that the closing was brought about by the return of the Frawley co. from Australia. A combination will be effected between the two cos. The new organization will be headed by Frawley and Mary Van Buren. With them will be enlisted Messrs. Oberle, Dalley, McVicar, Rogers, and Ginn, Mr. and Mrs. Duffield, and Gertrude Kelber. Miss Kemble, late leading woman of the Neill-Morosco co., will leave for the East at once.

JOHN F. LOGAN.

ST. PAUL.

Mr. Pickwick returned to the Metropolitan Opera House Dec. 24-26, giving five performances to fair audiences. The production was staged beautifully. Bright and attractive scenery and excellent costumes

made striking stage pictures. The music, bright and catchy, was well rendered by principals and chorus. De Wolf Hopper as Mr. Pickwick carried the role creditably, and cleverly presented the Pickwickian humor with irresistable action. An entertaining feature was Mr. Hopper's Curtain speech after the first act. Digby Bell, the clever comedian, won favor in his excellent impersonation of Sam Weller. Frank H. Belcher's Tony Weller was commendable. Florine Murray created a very favorable impression in the role of Arabella. Her clear voice, of exceptionally sweet quality, was heard to fine effect. Marguerite Clark was a delightful Polly, and sang with cleverness and expression. Laura Joyce-Bell was excellent and convincing as Mrs. Bardell. Others in the cast offered creditable work. The chorus did well and sang with much spirit.

The return of Ben Hur, with the same elaborate stage settings, picturesque scenery and incidental music, as presented last season, to the Metropolitan 28-2 was greeted by a good sized audience opening night. William J. Kelly as Ben Hur, Alphous Ethier as Messala, Stephen Wright as Simonides, Charles M. Collins as Ilderim, Julia A. Herne as Esther, Nellette Reed as Iras, Margaret Pitt as Mother of Hur, Zaidee Appleton as Tirzah, Rose R. Anthon as Amrah sustained their respective roles commendably. The Sheepy King 3-9. Marie Cahill in Nancy Brown and The Isle of Spice follow.

The thrilling melodrama, Lighthouse by the Sea, presented by the Vance and Sullivan co., was the attraction at the Grand Opera House 27-2. The co. played to capacity opening night. The large audience applauded heartily throughout the performance. The Players were adequate to the demands of the play. An excellent bit of acting was offered by Harry B. Bradley as Caleb Gale, the blind lighthouse keeper. Jack Dunn, a manly and positive actor, won merited recognition in his excellent portrayal of Paul Clifford. Incidentally he played a violin solo splendidly. Della Clarke was winsome and pleasing as Flora. May Adele was particularly clever as the acrobatic maid. Minty Speck. The comedy by-play of Liza Maison as Mopa O'Hara, Louis Haines as Tom Cod, and Thad Shine as Mike Larrity were enjoyable. The play was finely staged and the scenes were well worked up, notably the storm scene. Mason and Mason in Rudolph and Adolph 3-9. Foxy Grandpa and The Factory Girl are booked. GEORGE H. COLGRAVE.

NEWARK.

At the Newark Theatre Dec. 28-2 Lawrence D'Orsay, supported by an excellent co., in The Earl of Pawtucket, delighted good audiences. Dominating as Lord Cardington and Mr. D'Orsay are, they do not dwarf other characterizations by Jane Peyton as Harriet Pordyce, Louise Lydmeth as Aunt Jane Putnam, Charles W. Stokes as Judge Pordyce, Charles Hallock as Senator Barker, Ernest Elton as Wilkins, the discreet valet; John W. Dean as Weatherbee, the impatient young lover, and Mary E. Forbes as the girlish sweetheart. None of them is colorless, and all leave the impression of being very human. The piece is well mounted, several interiors of the Waldorf-Astoria being accurately represented. A Country Girl 4-9.

Al. H. Wilson in A Prince of Tatters was the attraction at the Empire 28-2. Mr. Wilson's singing was a pleasant incident in his performance, and as he was supported by a capable co., the production deserved better patronage than was accorded it. Rachel Goldstein 4-9.

Sky Farm opened to excellent business at Blaney's Theatre 28-2. The co. is composed of players sufficiently capable of bringing out the pathos in Mr. Kidder's romance. As Marigold Towers, Marie Boland easily wins sympathy by her sincerity in depicting the trusting and gentle nature of the girl, and Hazel Harrean as Jonquil Towers is winsome enough to ensnare more hearts than that of Neighbor Dixon, the young farmer, who is impersonated in a manly and hearty manner by Harry Mills. A clever bit of characterization is Edward Gorman's droll portrayal of Sleepy Jackson, a tired hired man. After Midnight 4-9.

Manager Jacobs continues to give the patrons of the Columbia plenty of melodrama, and judging from the good attendance and the pleasure evinced by the audiences who witnessed The Stain of Guilt 28-2, he is giving them what they want. Rachel Acton so delighted the audience on the opening night, that she was twice called before the curtain to acknowledge the applause rewarding her well doing. Mattie Lochetta as a mischievous and fun loving girl, but a helpful one in emergencies, was excellent. James A. Heenan and Francis Murray put effective work to their credit. Escaped from Sing Sing 4-9.

FREDERIC T. MARSH.

BUFFALO.

Mildred Holland, supported by a co. of unusual excellence, opened a week's engagement at the Teck Dec. 28, presenting Theodore Kremer's new five-act drama, The Triumph of an Empress. Miss Holland received a remarkable personal ovation. Edward C. White has provided costumes and scenery, furniture and effects which are marvelously beautiful. The Archbishop of Theodore Roberts was a very impressive piece of acting, while James E. Wilson's Peter and John T. Sullivan's Potemkin were what might be expected of such excellent actors. A. S. Lipman scored as Branitsky, and George Paxton was very good as Orlof. Dorothy Rossmore, Violet Rand, and Rita O'Neal were admirable.

The Light of Other Days, as played by Robert Mantell, was a disappointment. As for the players, Mr. Mantell bears the brunt of the heavy work in his usual excellent manner; but the play does not give him such opportunities as his former successes—namely, Monbars and The Face in the Moonlight. Prominent in the co. are Marie Booth Russell and Charlotte Lambert. Next attraction, The Medal and the Maid, with James T. Powers.

That ever welcome actress, Jolly Nellie McHenry, opened a week's engagement in Miss at the Lyceum 28. She is the same captivating actress as of yore, full of grace and good humor. Miss McHenry is surrounded by an excellent co., and the old play is presented in a better manner than ever before. Next week, The Way of the Transgressor.

No Wedding Bells for Her, the play selected for New Year's week at the Academy Theatre, drew large and enthusiastic audiences. Fanny McIntyre, a favorite with theatregoers in this city, is seen in the title-role of Mildred Hamilton, which is happily suited to her talents. The co. is fair and business excellent. P. T. O'CONNOR.

TOLEDO.

Ulysses was the Christmas attraction at the Valentine, and the four performances given Dec. 25, 26 drew but poorly. The piece was well acted and finely staged, but did not appeal to the public.

Mrs. Leslie Carter gave us our first opportunity to see Du Barry 28, 29. The house was packed at both performances by very enthusiastic audiences. At the Lyceum, Mrs. Fiske, on Christmas Day, gave two performances of Mary of Magdala, and one the day following, with Hedda Gabler for the matinee. This was Mrs. Fiske's first appearance here in five years, and she was most warmly received. Edgar Mawson in The Pride of Jennico 27-30 drew slim houses. It was a good attraction and deserved better patronage. Burts had Joe Welch in The Peddler 24-26. It packed the house at every performance. The King of Detectives was also successful 28-30.

The Grand reopened 27 with the Rucker Stock co. in East Lynne. It is announced that a change of bill will be made three times a week. The admission is 15 cents to all seats.

The Empire has passed from the management of Glasier and Wyatt and the house closed after the performance 26. The stock co. has been a losing proposition for some time, owing, no doubt, to an unfortunate selection of plays presented. Hurtig and Seamon are now in control, and announce that the house will reopen in a week or so, probably with burlesque or vaudeville. C. M. EDSON.

SEATTLE.

The Olympia Opera co. was the Christmas week attraction at the Grand Opera House Dec. 20-26. A repertoire of well-known operas was given in fairly effective manner to fair audiences. J. H. Stoddart 27-2. Andrew Robson in Richard Carvel 3-5. Foxy Grandpa 7-9.

A Stranger in New York and A Trip to Chinatown proved attractive offerings at the Seattle 20-26, and large audiences throughout the week attended these Hoyt comedies. Jack Campbell headed a capable co. in both bills. Neill-Morosco co. 27-2. Florence Roberts 3-5. Marie Wainwright 6-9.

The Head Waiters had a week of big business at the Third Avenue 20-28 and the audiences seemed to like the attraction, notwithstanding that consistency enters into no part of its make-up. Joe Kelly, as the dope fiend, headed the co., which proved quite capable, considering the opportunities afforded in the piece. Hello, Bill 27-2. Sandy Bottom 3-9. RODNEY D. WHITE.

COLUMBUS.

James O'Neil and co. in The Sacrament of Judas and The Adventures of Gerard was well received at the Southern Dec. 25, 26.

Kellar 25, 26 and David Harum 28-30 proved worthy attractions at the Grand.

Hearts Adrift 24-26 and Through Fire and Water 28-30 played to excellent business at the High Street.

A most praiseworthy presentation of A Bachelor's Romance was given by the Empire Stock co. to heavy business 28-2. W. W. PROSSER.

CORRESPONDENCE

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (Myer and Walker, mgrs.): Reaping the Harvest Dec. 24; poor house; co. crippled by illness of several members. The Fast Mail 4. A Night in Bohemia (local) 21, 22.——ITEMS: A Green Eyed Monster co., under the management of McDowell and Robertson, which organized here and started out Dec. 21, played two towns and came back to Tuscaloosa and closed. Brooke Price and Ada Dalton joined Reaping the Harvest here. Other members left the city except Belle Robertson, who is still here.—George Bert is here coaching local talent for a production of Thomas Getz's A Night in Bohemia Jan. 21, 22. The performance is for the benefit of local Elks' Home, now building, and promises to be very successful.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, mgr.): Vivian Demonto's Vaudeville Entertainers Dec. 21-26; good performances; fair business. Dark 28-2.——MONTGOMERY THEATRE (Hirscher Brothers, mgrs.): McIntyre and Heath's Comedians 21 entertained good audiences. Elita Proctor Otis in Hedda Gabler 24; good performance; small business. A Texas Steer 25; pleasing performance; good business. Blanche Walsh 26 in Resurrection; splendid performance; very large audience. David Warfield 29. The Prince of Pilsen 30. Charlotte Tittell 1.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Quinlan and Wall's Minstrels gave a first-class performance Dec. 22, matinee, to fair business. Elita Proctor Otis in Hedda Gabler 23, matinee; both star and co. weak. Virginia Harned, surrounded by a strong cast, 25, matinee; very fine performance. A Texas Steer 26, matinee; business and performance good.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): McIntyre and Heath Dec. 22; fair house. A Texas Steer 24; moderate business. Blanche Walsh 28; magnificent performance; good business. David Warfield 30. The Cavalier 2.

HUNTSVILLE.—OPERA HOUSE (Epperson and Littlejohn, mgrs.): Wills Comedy co. Dec. 23, 24 in Two Old Cronies and Sweet Sixteen; fair business; pleased audiences.

SHEFFIELD.—MEYERS' OPERA HOUSE (Thmas P. Littlejohn, lessee): The Wills Musical Comedy in repertoire Dec. 21. Two Old Cronies 22. Sweet Sixteen; good business; audiences well pleased.

DEMOPOLIS.—BRASWELL THEATRE (Hayden and Braswell, mgrs.): A Texas Steer Dec. 23; good performance; fair business. A Hot Old Time 5.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.): Hills of California 1. Spotless Town 5. The Fatal Wedding 8. Gus Sun's Minstrels 11.

ARKANSAS.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): The Burgomaster Dec. 23 to S. R. O.; fine performance. A Gambler's Daughter 25 to good business; good show. Thelma 26; fair business and performance. Jefferson De Angelis 29. West's Minstrels 1. Quinlan an Wall's Minstrels 2. Hottest Coon in Dixie 7. Howard Kyle 8. My Friend from Arkansaw 9. David Harum 12. Haverly's Minstrels 13. McIntyre and Heath 14. Black Patti 15, 16. King Dodo 18.——ITEM: The new theatre is now in course of construction and will probably be completed by Feb. 15. The new house will be one of the largest and finest in the South. Seating capacity, 2,500; stage dimensions, 65 feet wide, 50 feet deep and 70 feet high; fourteen dressing-rooms and every convenience. The theatre is located in the heart of the city, and within five minutes' walk of every hotel. Brigham and Head, the managers of the Grand, will operate the new house in conjunction with the Grand. Adelina Patti will probably sing in the new theatre on March 8.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Thelma Dec. 25; poor performance to large business. The Gambler's Daughter 26; poor performance to light business. Jefferson De Angelis in The Toreador 28; excellent performance to capacity. Quinlan and Wall's Minstrels 1. West's Minstrels 2. Ward and James 4. Rosemary 9. My Friend from Arkansaw 11. Haverly's Minstrels 12. Weary Willie Walker 14. Fatal Wedding 15. King Dodo 16. Cavalier 18. Dave Warfield 22, 23. Jeffersons 25, 26. Grau Opera co. 27, 28.

FORT SMITH.—GRAND OPERA HOUSE (Ed S. Stahle, mgr.): The Miller-Bryan co. Dec. 21-26 in The Newsboy, A Will of Iron, The Christian, Roanoke, A True Kentuckian, East Lynne, and In the Rockies to good business. My Friend from Arkansas 1. West's Minstrels 4. Warde and James 5. Burgomaster 7. Hottest Coon in Dixie 9. Indiana Romance 11. Haverly's Minstrels 12. King Dodo 14. McIntyre and Heath 16. Black Patti 18.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): The Burgomaster Dec. 21 to capacity; excellent co.; well received. Thelma 22; light house; good co. On Circus Day 29 canceled. West's Minstrels 31. The Merchant of Venice 1. Blanche Walsh 7. Lady Audley's Secret 11. A Night at the Play 14. King Dodo 15. Howard Kyle 18. David Warfield 21. Man to Man 22. The Rivals 23. Hoosier Girl 30.

MARIANNA.—IMPERIAL THEATRE (I. B. Katzenstein, mgr.): The Gambler's Daughter Dec. 22; fair house; poor show. Who, What, When Minstrels 26 failed to appear.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Alberta Gallatin in Ibsen's Ghosts Dec. 25-27; drew fair house; splendid support. Old Jed Prouty 31-2.——BURBANK THEATRE (Oliver Morosco, lessee): At the Old Cross Roads 20-26; good show and houses. Tennessee's Pardner 27-2. Yon Yonson 3-9.——GRAND OPERA HOUSE (Clarence Drown, mgr.): Millionaire Tramp, a musical comedy, packed the house 20-26; seemed to please. Spotless Town 27-2. One Night in June 3-9.——CASINO THEATRE (J. E. Waldeck, mgr.): This pretty little house, holding about 1,200 people, opened its doors to the public 21 with Weber and Field's Ponsse Cafe and Anthony and Cleopatra; the co. is composed of about thirty-five people, and heading the list are Barney Bernard, Rice and Cady, Tom Persse, and Edith Mason; the co. scored a signal success, and packed the house nightly; attraction will run two weeks without change.——ITEM: Ellery's Royal Italian Band opened a week's engagement at Hazard's Pavilion 25. Subscriptions toward the maintenance of this band as a local organization are coming forward most gratifyingly.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, mgr.): A Millionaire Tramp, with Elmer Walters, Dec. 17; deservedly small business. Are You a Mason 19; good business; co. fair. Yon Yonson, with Nelse Erickson, 25 pleased packed house; co. good. Old Jed Prouty 27. Uncle Josh Spruceby 29. 'Way Down East 2 (return).

SAN DIEGO.—1313 THEATRE (H. C. Wyatt, lessee and mgr.): At the Old Cross Roads Dec. 17; fine co.; large house.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Yon Yonson Dec. 30.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Marie Wainwright Dec. 22 to good business. Under Two Flags 25; fair business; good performance. Happy Hooligan 28 to fair business; fair performance. Smart Set 31. Lulu Glaser 2.——TEMPLE THEATRE (Grant Pauley, mgr.): Rose Melville in Sis Hopkins 26 to capacity; good show. Maloney's Wedding Day 18.——ITEM: Blanche Walsh, due here Dec. 29, has canceled until March 12, owing to heavy business in East.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Under Two Flags, with Jane Kennark, Dec. 26; fine business; good co. Haverly's Minstrels 28 to large business; fine programme. The Smart Set 1. Colorado College Glee Club 4. Tim Murphy 12.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): Happy Hooligan to fair house Dec. 27. The Smart Set 1. Fisher and Carroll 10. Tim Murphy 14. Royal Lilliputians 15. At the Old Cross Roads 17. Paul Gilmore 24.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. B. Grier, mgr.): House dark. No bookings on account of strike.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, mgr.): Colorado College Glee Club Dec. 30.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): Henry M. Blossom's dramatization of his very successful story, Checkers, with Thomas W. Ross in the title-role, played to crowded houses Dec. 25, 26, with matinees each day. This play, with its witty dialogue, its good looking star acting with the intelligence and grace of a veteran, and its carefully selected and well drilled co., proved a decidedly bright and interesting entertainment. There was plenty of provocation for Mr. Ross to make a speech at the end of each act, but he modestly bowed his thanks. One does not find a dull moment in Checkers; every one of the co. contributes something to keep up the interest, and the production is elaborately staged. The second Dorschet Lodge Concert, with May Bradley, soprano, as soloist, called out a large and enthusiastic audience 27. The playing of the orchestra was excellent, and Miss Bradley's singing much enjoyed. Frank Daniels 5, 6. Fay Davis 7. Girls Will Be Girls 11-13. Archie Boyd 14. Robert Edeson 15. Ethel Barrymore (return) 16.——WOOLSEY HALL: Third Symphony Concert 21.——FOY AUDITORIUM: Hans Schneider gave a lecture at the piano on Parsifal 30 to large and fashionable audience.——NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): Sky Farm did banner business 24-26. The settings and cast are both first-class. Looping the Loop played to good business 28-30. Three Ott Brothers furnish a good part of the entertainment, while Ross Snow, John Leach, and Alice Thornton help materially in the fun making. Over Niagara Falls 31-2. Corse Payton's co. 4-9. The Choir Boy of St. Mary's 11-13. The Human Slave 14-16.——ITEMS: The news of Jerome Sykes's death was received with genuine regret. Mr. Sykes was a favorite here, and his visits were always looked forward to with pleasure.—The Christmas Minnon has received praise upon all sides. Mr. Bunnell says it is the most attractive number yet sent our, and Mr. Van Buren and Press Agent Morton echo his sentiments. JANE MARLIN.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Dark Dec. 24, preparing for the premiere of Mildred Holland in The Triumph of an Empress, which occurred 25, 26 to very large houses. Dorothy Rossmore, James E. Wilson, J. T. Sullivan, A. S. Lipman, and Theodore Roberts were in the very capable cast. Too Proud to Beg came opportunely before the avalanche of January bills, and filled houses were the rule. A Working Girl's Wrongs 31-2. Two Little Waifs 4-6.——ITEM: Local newspaper comment approves the reduction in price of seats at the Manhattan Theatre, New York city. W. P. HOPKINS.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): For Her Children's Sake Dec. 25 to large audiences. Looping the Loop 1; two good audiences. Human Hearts 4. Archie Boyd in Josh Whitcomb 11. Human Slaves 12.—McDONOUGH THEATRE (Kennon and Co., mgrs.): The High Flyers, headed by Mabel Bennett, 29 to fair business; co. poor.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Walter Edwards in The Sign of Four Dec. 25, 26; universal satisfaction; good patronage. Clara Turner 28-2 to fair business. Repertoire: A Little Vagrant, The Price of Sin, Miss Sherlock Holmes, Midnight in Chinatown, Why Men Tempt Women, and The Tide of Life. Human Hearts 5.

MERIDEN.—JACQUES' OPERA HOUSE (Jean Jacques, mgr.): Rae Stock co. closed a successful week Dec. 26. Carlisle Dog and Pony Show headed a vaudeville bill 27-2 to fair business. Myrkle and Harder 4-9. Kelcey and Shannon 11.——ITEM: Manager Reed is here to take charge of the theatre 4. It will be called the Meriden Theatre hereafter.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Human Hearts to a good sized audience Dec. 26; satisfactory performance. Stetson's U. T. C. had two large houses 28; co. and specialties pleasing. Shepard's Moving Pictures three nights and matinees, beginning 31. Howard's Stock co. week of 4.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Stetson's U. T. C. Dec. 25, matinee, to large audience. Shepard's Moving Pictures 28-31; large and pleased audiences.——NEW LONDON OPERA HOUSE (James P. Nellan, mgr.): New York Girls 1, 2.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Oxenham's Moving Pictures Dec. 25 pleased large audience. High Flyers 28; good house; best burlesque in city this season. Wedded and Parted 7 canceled. Two Little Waifs 12. The Village Postmaster 14.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): A Hidden Crime Dec. 25, 26 filled the house at each performance. Human Hearts 31-2. Frank Daniels in The Office Boy 4. The Queen of the White Slaves 6, 7.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): Edward Harrigan in Old Lavender Dec. 25 to S. R. O.; excellent performance. Bennett-Moulton Stock co. 28-2. Two Little Waifs 9.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Over Niagara Falls Dec. 29; fair co. and business. Looping the Loop 2.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Dark Dec. 28-2.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Himmelein's Ideals Dec. 25-2; good houses. Plays: The Black Flag, Eagle's Nest, The Sultan's Daughter, The Great Devereaux Case, Hearts of the Blue Ridge, Back Among the Old Folks, Northern Lights, The Forbidden Marriage, The Fairies' Well, Canny's Cross Roads, Annie Russell, Funny Mr. Dooley 5. A Chinese Honeymoon 6. Virginia Harned 7.——LYCEUM THEATRE (Daniel Humphries, mgr.): On the Stroke of Twelve 28-30; good houses. Deserted at the Altar 31-2. Wealth and Poverty 4-6.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Quinlan and Wall's Minstrels Dec. 21 to good business. A Texas Steer 28. Blanche Walsh in Resurrection 29. A Rabbit's Foot 1. David Warfield in The Auctioneer 2.

GEORGIA.

GRIFFIN.—OLYMPIC THEATRE (E. E. Walcott, mgr.): My Uncle from New York Dec. 25; poor house and very poor performance. Griffin Dramatic Club (local) 29 in Because She Loved Him So for benefit of hospital to a large and well pleased audience. A Texas Steer 31.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Railroad Jack Dec. 24; poor production to same kind of business. Herbert Kelcey and Effie Shannon in Sherlock Holmes 25 to excellent business and delighted audiences. David Warfield pleased a large house in The Auctioneer 26.

MACON.—ACADEMY OF MUSIC (Henry Horne, mgr.): Dark Dec. 21-29. Virginia Harned 30. A Texas Steer 1. When Knighthood Was in Flower 4. Helen May Butler's Band 6. Creatore's Band 12. Walker Whiteside 13. Alphonse and Gaston 16. S. Miller Kent 18. Jefferson De Angelis 28.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, mgrs.): House dark Dec. 21-26. Hoyt's A Texas Steer 2, matinee and evening.

BAINBRIDGE.—OPERA HOUSE (Prevatt and Tonge, mgrs.): Dark Dec. 21-28.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Paige Comedy co. Dec. 28-2.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Andrew Robson in Richard Carvel Dec. 25; splendid attraction; good business. Clara Mathes co. 28-31. Hello, Bill 11. Ten Nights in a Bar Room 23. 'Way Down East 25-Feb. 6.——RAYMOND OPERA HOUSE (M. B. McMinn, mgr.): U. T. C. to fair business.

POCATELLO.—AUDITORIUM (Cal Hanaford, mgr.): The Two Sisters Dec. 21; fair house and co. Mickey Finn 22; fair house and co. Richard Carvel 23 to good house and advanced prices. Hunting a Wife 25 to good business. Marie Wainwright in Twelfth Night 30.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, mgr.): Dark. Lost River 6.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Ward and Vokes Dec. 21 pleased fair house. Morgan-Gibney Stock co. 22-24 failed to appear. King Dodo 25; good business. West's Minstrels 26; fair business. Charles Grapewin in Mr. Pipp 27 pleased good house. Otis Skinner and Ada Rehan 28. The Way of the Transgressor 29. Y. M. C. A. 30. When Reuben Comes to Town 31. Murray and Mack 1. Sam T. Jack 2. A Bunch of Keys 3. York State Folks 4 (return). Under the Royal Oak 6. Isle of Spice 7. Ole Olson 9. Pickings from Puck 10. Adelaide Thurston 11. Gertrude Coghlan 12. The Rivals 13. Viola Allen 14. Brooks' Band 15. The Burgomaster 16.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Nashville Students Dec. 21 canceled. York State Folks 25, 26; excellent business and all-star co. The Convict's Daughter 27; good business. Hoeffler Stock co. 28-31. Barlow Minstrels 1. A Royal Slave 2. Ole Olson 3. Sam T. Jack's Burlesquers 4. The Hoosier Girl 9. The Four Cohans 10. Brooks' Band 12. Y. M. C. A. Star Course 13. The Parish Priest 14. The Rivals 16. Two Sisters 17. Two Merry Tramps 23. Grace Coghlan 26. Sweet Clover 30. The Silver Slipper 31.——ITEM: Thomas Getz, who managed the local Elks' A Night in Bohemia and who was taken suddenly ill with lung fever, is pronounced out of danger by attending physicians.

GALESBURG.—AUDITORIUM (F. E. Berquist, mgr.): Kate Watson in A Hoosier Girl Dec. 26; good performance; to fair house. King Dodo 28 to large attendance; fine attraction; excellent cast. Frank E. Long Stock co. opened 29 for five nights to full house, presenting The Sleeping City. Harry Rocca di Stock co. 4-6. Zazell-Vernon-Powell Vaudeville co. 9. Ali Baba 11. Two Merry Tramps 12. Eagle Minstrels (local) 15. Santiago (local) 19. Mahara's Minstrels 20. The Minister's Daughters 22. The Smart Set 27. Arizona 29. The Wizard of Oz Feb. 2. Jane Kennark in Under Two Flags 4. Rudolph and Adolph 6. Quinlan and Wall's Minstrels 8. The Silver Slipper 10.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (George W. Pittenger, mgr.): Eben Holden Dec. 23; small house; best rural comedy attraction in the house this season, and gave entire satisfaction; co. closed its tour here. Walker Whiteside 26; very good business and excellent satisfaction. Harry Holden's Denver Express co. 28-30 opened to S. R. O. with Nobody's Claim. A Barrel of Money, and The Denver Express. Jack Hoeffler's Show 1, 2. Why Women Sin 6. Quinlan and Wall's Minstrels 9. Grace Hayward co. 11-16. The Two Rivals 18. The Cavalier 25. Miss Bob White 30. When Knighthood Was In Flower Feb. 20.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): The Bostonians in The Serenade Dec. 23; good house; immense enthusiasm. Walker Whiteside in We Are King 25; big matinee and night audiences; most excellent production. Richard Golden in King Dodo 26; a big favorite here; attendance good. Zazell-Vernon, Powell co. 27; big house; specialties fine. The Awakening of Mr. Pipp 29; fair house; extra good performance. The Way of the Transgressor 30. Lewis Morrison in Faust 1. Nancy Brown 2. The Isle of Spice 4. York State Folks 5. Eben Holden 6. Adelaide Thurston 9. Ole Olson 10.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John T. Conners, mgr.): When Her Soul Speaks Dec. 25 canceled. Alphonse and Gaston 25; fair audiences; pleased. On the Bridge at Midnight 26 to capacity matinee and good night business; good co. The Fatal Wedding 27; S. R. O.; excellent co. A Thoroughbred Tramp 1. The Girl and the Judge 2. The Denver Express 3. Patrice in Driven from Home 9. Foxy Grandpa 10.——ITEM: A Gilded Fool, 15, is in preparation by the Columbian Dramatic co. (local) for the benefit of South Chicago Catholic Ladies' Aid Society.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): The Grace Hayward co. Dec. 21-26 to fair patronage, presenting Graustark, Woman Against Woman, The Creole, Belle of Richmond, The Galley Slave, and The Bondman. Elks' Amateur Entertainment 28. The Storks 29. Stetson's U. T. C. 30. Way of the Transgressor 31. Hoyt's A Bunch of Keys 1. Goodman's Band Concert for charity 2. Irish Pawnbrokers 5. Ole Olson 8. Gertrude Coghlan 9. Powell, Zazell and Vernon 12. Joseph Jefferson in The Rivals 14. Barlow's Minstrels 15.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William Derthick, mgr.): The Irish Aristocrat (local) Dec. 28; good performance; packed house. Flora De Voss co. 28-2 opened in Master and Man to big business. Wizard of Oz 11. Griffith in Macbeth 20. Adelaide Thurston in Polly Primrose 22. When Louis XI Was King Feb. 2.——ITEM: Manager Derthick has again assumed control of house and will play Sunday night attractions. The house has been refinished in gold and white dressing rooms put in first-class condition.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.): The Wizard of Oz Dec. 22 to large and enthusiastic audience. Ferris Comedians 20-26 pleased crowded houses. Plays: Tennessee's Pardner, A Young Wife, At Valley Forge, Monte Cristo, On the Ohio, Shamus O'Brien, Heart of Kentucky, The Man Outside, The Way of the Transgressor 28 to fair house. A Bunch of Keys 29. Girofle-Girofla (local) 30. Macbeth 31. Shore Acres 1. Murray and Mack 2. The Isle of Spice 5.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): The Seward Show Dec. 21-26; good business. Plays: In Illinois, The Firm of Gridlestone, A Game of Craft, A Woman Against an Empire, Twin Sisters, and Deadwood Dick. When Reuben Comes to Town 28 to very large house; best of satisfaction. Oriental Burlesquers 21. Mahara's Minstrels 1. Why Women Sin 11. Barlow's Minstrels 13.

JACKSONVILLE.—GRAND OPERA HOUSE (Emmerson and Edds, lessees; George P. Rose, res. mgr.): The Wizard of Oz Dec. 21; large audience; good performance. Moving Pictures 22; full house; benefit firemen. John Griffith in Macbeth 25; good business; star good; support weak.——ITEM: Sarah Jane Matthews, late of The Runaways, is at home for an indefinite stay.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Cracker Jacks Dec. 28; big house; well pleased. Zazell and Vernon 29; light house; performance poor. Sam T. Jack's co. 30. Dixon Stock co. in Romeo and Juliet 1. A Run for Her Money 2. John Griffith in Macbeth 4. The Burglar 5. Shore Acres 6. Polly Primrose 8. The Road to 'Frisco 12. Arizona 13. Mr. Jolly of Joliet 15.

AURORA.—OPERA HOUSE (J. H. Plain, mgr.; H. E. Grampp, asst. mgr.): Davidson Stock co. Dec. 21-26 did only fair business, presenting The Banker's Daughter, 'Possum Ridge, The Silver King, The Westerner, and Jack the Giant Killer. American Hobo 30 canceled. William Owen 1. Brooks' Band 3. Holden Comedy co. 4-6. Isle of Spice 8.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Haddorff Band, assisted by Maude Fenlon Bollman and Ila Irvine Emmott, Dec. 21; fair house. The Devil's Auction 23; good house; pleased. Shore Acres 25; large house; well received. Isle of Spice 28. The Flints 30. Pegry from Paris 5. The Wizard of Oz 6. A Bunch of Keys 7.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, mgr.): Crackerjacks Dec. 25; big business; good performance. Powell, Zazzle and Vernon 26 pleased fair business. The Awakening of Mr. Pipp 28; business fair; performance good. When Reuben Comes to Town 30. Sam T. Jack's Burlesquers 31. The Burglar 1. Barlow's Minstrels 4. John Griffith 5. Shore Acres 9.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): The Hoosier Girl Dec. 25, matinee and

MY WIFE'S FAMILY
For Time, Bert St. John, Detroit, Mich.

evening, to fair business. William Owen in When Louis XI Was King 28 to fair business. American Hobo 1. Frank Long Stock co. 4-9. Musgr's Landing 13. When Reuben Comes to Town 15. Barlow's Minstrels 20. Wizard of Oz 25. Arizona 29.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): A Run for Her Money Dec. 28, matinee and evening, to large houses. The Grau Opera co. 26, matinee and evening, in The Wizard of the Nile and El Capitan to fair houses; performances good. A Bunch of Keys 27; large house; poor performance. The Wizard of Oz 28 to crowded house; pleased. Shore Acres 29; good performance; fair attendance. Isle of Spice 30. Polly Primrose 1. Lewis Morrison 2. The Wizard of Oz 3 (return). Brooke Band 9.

MORRISON.—AUDITORIUM (Lewis and Shelley, mgrs.): A Run for Her Money Dec. 22; fair business; failed to please. Shore Acres 26; played to large business; best of satisfaction. Other People's Money 31 canceled. Dixon Stock co. 11. Davidson Stock 18-20.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): John Griffith in Macbeth Dec. 22 delighted fair audience. A Night of Fun 23; fair business. The Fatal Wedding 26 pleased. An American Hobo 28; small house.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Mahara's Minstrels Dec. 21; good co. and business. Sam T. Jack's Burlesque co. 22 packed the house. Shaw's The Girl from Georgia (local) 29. Reuben in New York 30. Wizard of Oz 5.

ELGIN.—OPERA HOUSE (Fred W. Jenks, mgr.): The Burglar Dec. 25, matinee and night; good attendance; fair show. A Pair of Pinks 26; good house and performance. Morrison in Faust 28; performance pleased.

MATTOON.—THEATRE (Charles Hogue, mgr.): Wade and Ward's Minstrels Dec. 22 delighted fair audience. Hortense Neilson in Peg Woffington 23 satisfied small audience. A Night of Fun 25; good house; pleased.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Sam T. Jack's Own Burlesque co. Dec. 22; fair performance and attendance. Mahara's Minstrels 27 pleased good business. A Run for Her Money 29. Brooks' Chicago Marine Band 4.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Gideon's Minstrels pleased a good audience Dec. 21. William Owen in When Louis XI Was King 25; very artistic production; large business. Long Comedy co. 11.

MARSHALL.—PYTHIAN THEATRE (Janney and Covert, mgrs.): William H. West's Minstrels gave fine performance to large audience Dec. 24. Oriental Burlesquers 31. Frank Davidson's co. 4-6. William Owen 13.

OLNEY.—HYATT'S OPERA HOUSE (A. Horrall, mgr.): Ward's Minstrels Dec. 18; good show and business. Band Concert (local) 30. Her Only Sin 5. William Owen 14. Spellman Riggs 18. Just Struck Town 27.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): Dark Dec. 17-29. Lewis Morrison's Faust 30. Nobody's Claim 1. Red River 2. Ghosts 4. Not Guilty 9.

PANA.—NEW GRAND (J. C. Gallier, mgr.): Ward and Wade's Minstrels Dec. 25 to immense house; co. pleased. When Reuben Comes to Town 29. Watson's Orientals 2.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): The Midnight Express Dec. 23 pleased packed house. Arizona 30.

MARENGO.—OPERA HOUSE (E. D. Patrick, mgr.): William Owen in When Louis XI Was King 4. Roney's Boys 13. Ole Olson 21.

GALENA.—OPERA HOUSE (Charles Sheerer, mgr.): House dark Dec. 21-27. New York Jersey Folks failed to appear.

RANTOUL.—NEAL OPERA HOUSE (J. D. Neal, mgr.): Mahara's Minstrels Dec. 29; good house; pleased. When Louis XI Was King 9.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, mgr.): Sam T. Jack's Burlesque co. Dec. 29; fair performance; good business.

CLINTON.—RENNICK OPERA HOUSE (E. L. Nicholl, mgr.): Stetson's U. T. C. Dec. 31.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): Oriental Burlesquers 8.

INDIANA.

MARION.—THE INDIANA (E. L. Kinneman, mgr.): In the Palace of the King Dec. 17 was well presented by a capable co. to a large audience that was delighted with the performance. The Governor's Son 23 drew a fair sized audience, that were a bit disappointed with the production. Arizona 25 was given two performances and turned them away at both; the presentations were especially good. Peg Woffington 30. Florodora 31. Quincy Adams Sawyer 1. The Stork 6.——THE GRAND (E. L. Kinneman, mgr.): On the Bridge at Midnight 17-19 was given five presentations to good business and pleased. A Run on the Bank 21 to two fair audiences, that were disappointed. The Oriental Burlesquers 24-26 brought out large audiences and pleased. To Die at Dawn 28 was well patronized and pleased. Woman Against Woman 29 greeted good audiences and pleased. Human Hearts 1. Innocent Maids Burlesquers 2. The Irish Pawnbrokers 12. Side Tracked 14.——ITEMS: Handel's Messiah was presented to a large audience at the Indiana 29 by the Marion Oratorio Society.—The Christmas attendance at the local playhouses for the four performances exceeded 4,000, which breaks all records for one day's attendance in this city.—Arizona, at the Indiana, had an attendance at both performances of over 2,400, and the Oriental Burlesquers at the Grand had in excess of 1,600 at two performances.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): The Eternal City Dec. 25 and matinee drew exceedingly well, giving complete satisfaction. Mrs. Wiggs 28 pleased good house. Mrs. Madge Carr Cook as Mrs. Wiggs and M. F. Hodges as Mr. Stubbins fairly captivated the house. Otis Skinner and Ada Rehan 30. Grace Haywood co. 31-2. Jack Hoeffler 4. Carmen 11.——PEOPLE'S (Pedley and Burch, mgrs.): An American Hobo 25 and matinee pleased good houses. Nat M. Wills in A Son of Rest 27 packed the house. The Grace Haywood co. began a three nights' engagement, giving Graustark 28 and Woman Against Woman 29 to good houses; 30 and 1 they will be transferred to the Grand. Prince of Pilsen 10.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): William H. West's Minstrels Dec. 22; excellent attraction; fair business. Innocent Maids 25 pleased small business. Hortense Neilson in Peg Woffington 26; good co. to fair audience. Alphonse and Gaston canceled. Quincy Adams Sawyer 30. Alice in Wonderland (local) 31. The Punkin Huskers 1. Woman Against Woman 2. The Irish Pawnbrokers 6. Stetson's U. T. C. 11. Peck's Bad Boy 13. 'Way Down East 14. The Lilly and the Prince 16. The Fatal Sin 18. An American Hobo 20. A Night of Fun 21. The Punkin Huskers 23. All Baba 28. Silver Slipper Feb. 1. Cy Plunkard 4. Trinity Chimes 6. The Iron Mask 11. Afar from Home 15. Near the Throne 18. Arizona 18.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Lewis Morrison in Faust Dec. 25 to two good houses; pleased. In the Palace of the King 28; poor performance to small house; co. weak. Alice Fischer in What's the Matter with Susan 30. The Awakening of Mr. Pipp 2.——AUDITORIUM (Harry G. Sommers, mgr.): Yale's Devil's Auction 21; fair house. Pickings from Puck 25 pleased two good houses. Ten Nights in a Bar Room 26 failed to arouse much interest; light house. Himmelein's Imperial Stock co. 28-2 opened to full house.

TERRE HAUTE.—THE GRAND (Theo W. Barhydt, Jr., mgr.): The Fatal Wedding Dec. 22, 23; good houses pleased. The Bostonians in The Serenade 24; good house pleased. West's Minstrels 25; disappointing to large houses. A Run on the Bank 26; good house pleased. The Storks 28. Otis Skinner and Ada Rehan 29. Florodora 30. Walker Whiteside 31. Marie Cahill 1. A Run on the Bank (return) 2. Herrmann the Great 4. Driven from Home 5, 6. Quincy Adams Sawyer 7, 8. Why Women Sin 9.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, mgr.): Watson's Oriental Burlesquers Dec. 23 pleased well filled house. The Night Before Christmas 25, afternoon and night, to fair business; satisfactory performance. Gideon's Minstrels 26 pleased fair houses. Alma Sterling 29 canceled. The Innocent Maids 30. A Convict's Daughter 31. More Than Queen 1. The Way of the Transgressor 2. Quincy Adams Sawyer 6.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): Clay Clement in The New Dominion Dec. 16 (Elks' benefit); very large house; excellent co. Germaine (magician); large house; audience pleased. Colonial Motion Pictures 24, 25; small house. An Orphan's Prayer 1. More Than Queen 2. Innocent Maids 6. Sag Harbor 13. Lecture Course 19. Polly Primrose 20. Shore Acres 23.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Oriental Burlesquers Dec. 21; good business; poor attraction. Lyman Twins 22; fair business; performance ordinary. Seven Little Dwarfs (home talent) 23; packed house; well pleased. More Than Queen 30. The Irish Pawnbrokers 8. 'Way Down East 13. The Lily and the Prince 21. U. T. C. 25.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Human Hearts Dec. 18; good house and co. Morgan Wood Lecture 21. Barlow and Wilson's Minstrels pleased fair house. Charles A. Loder in A Funny Side of Life 29. Alphonse and Gaston 7 canceled. The Convict's Daughter 12 canceled. Shipman Brothers' As You Like It 13. The Irish Pawnbrokers 16.

ELKHART.—BUCKLIN OPERA HOUSE (D. B. Carpenter, mgr.): Imperial Stock co. Dec. 21-26 to fair business; co. not as good as previous engagements. Arizona 28 to good business; pleased. In the Palace of the King 29 pleased fair audience. Eight Bells 2. Walker Whiteside in We Are King 4. Union Amusement co. 9. Foxy Grandpa 13. Quinlan and Wall's Minstrels 15.

RICHMOND.—GENNETT THEATRE (O. G. Murray, mgr.): Peck's Bad Boy Dec. 26 pleased capacity. Searchlights of a Great City 25; good co.; fair business. Quincy Adams Sawyer 28; excellent co.; capacity pleased. The Governor's Son 30. The Fatal Wedding 1. Carmen 2. At the Races 5. When Johnny Comes Marching Home 6. Florodora 8.

MADISON.—GRAND OPERA HOUSE (Graham and Schelk, mgrs.): Barlow and Wilson's Minstrels to S. R. O. Dec. 25. Charles Loder in The Funny Side of Life 1. David Harum 7. John Wills Comedy co. 14-16. Earl Doty in The Iron Mask 21. Woman Against Woman 25. Way Down East 28. The Wilbur Mack Comedy co. Feb. 1-6.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, mgr.): Uncle Heinie Dec. 16 canceled. Lyman Twins in At the Races 16; good comedy; fair business. Alma Sterling in A Daughter's Devotion 31 canceled. Innocent Maids Burlesquers 4. Gypsy Queen 5 canceled. American Hobo 8. A Run on the Bank 14.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): Lewis Morrison presented Faust to fair audience Dec. 26; star excellent; support mediocre. Martin's Ten Nights in a Bar Room 29; good attendance; satisfaction. The Governor's Son 8. 'Way Down East 12. Foxy Grandpa 14.

COLUMBUS.—CRUMP'S THEATRE (B. F. Gottschalk, mgr.): Lyman Twins in At the Races played to a large Christmas matinee and to S. R. O. in the evening, though a heavy blizzard was raging all evening. Charles A. Loder 30. Valeska Storbeck in Carmen 6. Alphonse and Gaston 13.

CAMBRIDGE CITY.—MAIN STREET OPERA HOUSE (Bowmaster and Doyle, mgrs.): The Pierces Dec. 14 pleased S. R. O. The Fatal Wedding 30; excellent co. to small house, owing to cold weather. Royal Hungarian Concert Orchestra 5. Gypsy Queen 16.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Human Hearts Dec. 28; good house; co. fair. Peck's Bad Boy 6. 'Way Down East 11. A Chicago Tramp 15. Colonial Pictures 19. As You Like It 27. Down and Up 30.

HAMMOND.—TOWLE OPERA HOUSE (James Wingfield, mgr.): Lewis Morrison in Faust Dec. 27 pleased big audience. A Run on the Bank 1. Pickings from Puck 3. On the Bridge at Midnight 10. The Wizard of Oz 17.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, mgr.): To Die at Dawn Dec. 29 to fair house; performance good. The Fatal Wedding 31. The Lyman Twins 2.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, mgrs.): The Fatal Wedding Dec. 28 to excellent business; co. very strong. Firemen's Benefit (local) 31. At the Races 6.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Alice in Wonderland (local) Dec. 25; small house well pleased. Human Hearts 30. Peck's Bad Boy 4. The Fatal Wedding 13. Mickey Finn 18.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, mgr.): On the Bridge at Midnight to two good houses Dec. 25. Mr. Pickwick 31. The Awakening of Mr. Pipp 1.

VINCENNES.—MACJIMSEY'S THEATRE (Frank Green, mgr.): The Guy Stock co. closed a successful week Dec. 26. Walker Whiteside in We Are King 30. Gertrude Coghlan 6. Why Women Sin 7.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, mgrs.): Layman Twins in At the Races Dec. 21; large house; performance good. Hortense Neilson in Peg Woffington 2.

NOBLESVILLE.—WILDS' GRAND OPERA HOUSE (C. M. Raphun, mgr.): Quincy Adams Sawyer Dec. 29 to good house; excellent co. Woman Against Woman 31. Mrs. Wiggs of the Cabbage Patch 1.

PORTLAND. — AUDITORIUM (Andrews and Littell, mgrs.): House dark week of Dec. 21. The Fatal Wedding 14.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, mgr.): As You Like It 7. A Bunch of Keys 14. May Parker's Pickaninnies 21.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (J. J. Kinney, mgr.): Circumstantial Evidence Dec. 24; fair co. and house. Convict's Daughter 29; good co. and house. A Hoosier Daisy 4. Side Tracked 7. Mahara's Minstrels 16. Black Patti 19. Circus Day 26. Millionaire Tramp 28. Graves Morton 30.——ITEM: J. J. Kinney, manager of the Muskogee Opera House, succeeds G. H. Langsdale as manager of Langsdale Opera House.

CADDO.—NEW OPERA HOUSE (Amos K. Bass, mgr.): Two Merry Tramps 6. Miller and Bryan co. 11-13. Circus Day 29.

LEHIGH.—BIJOU THEATRE (Boone Williams, mgr.): Dark. Miller Bryan 4-6. W. Powell Hade 9. A Wise Member 13. Circus Day 28.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Legally Dead, Christmas matinee and night; fair business; the children, Harry and Hazel Shannon, scored a decided hit; supporting co. of average ability; piece well staged. Mason and Mason in Rudolph and Adolph Dec. 30. Harry Beresford in The Professor's Love Story 4.——ITEMS: Just before the matinee performance of Legally Dead, Christmas Day, the members of the co. presented Manager Harry Shannon with a handsome gold-headed cane. Master Harry Shannon was given a gold watch by his father and a gold chain by members of the co.—The Metropolitan Opera House Orchestra accompanied the Shore Acres co. to Armstrong, Ia., and furnished the music for the opening of the new house.—The manager of the "Dramatic Journal," which was recently projected by a theatrical exchange at St. Paul, has announced the discontinuance of the paper; dull business in theatricals being assigned as the reason for suspension.—Virg Campbell, of the Campbell Brothers' Shows, was recently married to a non-professional at Fairbury, Neb., the Winter quarters and home of the Campbell Brothers.—Fred Buchanan has secured a lease to a property in Des Moines, and will open a vaudeville house, to be run about three months in the Winter.—The big fight over a cancellation of a contract between Manager A. B. Beall, of the Grand Opera House, at Sioux City, and Dick Ferris, the actor-manager, has been settled by the payment on the part of the former of $500.—Minnie Victorson has been transferred to the Eastern Under Southern Skies co. FRANK E. FOSTER.

DES MOINES.—FOSTER OPERA HOUSE (Foster Amusement Co., mgrs.): George Sidney presented Busy Izzy Dec. 21; large and well pleased audience; excellent production. The Storks 23, 24; large and appreciative audience; good co. Quincy Adams Sawyer 25, 26; one of the finest attractions of season; large patronage. Adelaide Thurston 28 presented Polly Primrose; good house; excellent co. Harry Beresford 1. Arizona 2.——GRAND OPERA HOUSE (Foster Amusement Co., mgrs.): Our Goblins 21-23; small audience; poor performance. Katzenjammer Kids 24-26; good co. and business; excellent specialties. Vanity Fair 28-30; fair business and co. Mr. Jolly of Joliet 31-2.——AUDITORIUM (Foster Amusement Co., mgrs.): Madame Adelina Patti 22; good business and performance. A Bunch of Keys 25; as usual drew well; good co. Peggy from Paris 1. Ben Hur 11-16.——MIRROR THEATRE (Joe Connolly, mgr.): Lighthouse by the Sea 24-26; excellent performance and good business.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Chicago University Glee Mandolin Club Dec. 21 pleased full house. The Storks 22 delighted capacity. Grau Opera co. 25 in Wizard of the Nile and El Capitan; pleased two large houses. Sam T. Jack's Vaudeville co. 26 gave characteristic show to fair house. The Isle of Spice 29. Mason and Mason in Rudolph and Adolph 1. The County Chairman 4 canceled. Miss Bob White 5 canceled. Arizona 7. George Sidney in Busy Izzy 8. Mr. Jolly of Joliet 9. C. B. Hanford and Marie Drafaull 11 in Richard III. The Four Cohans in Running for Office 13. Herbert Flint, hypnotist, 14-16. Miss Trescott 18. Under Two Flags 19. Sultan of Sulu 22. North Brothers Comedy co. 25 and week.——COATES' OPERA HOUSE (Frank W. Coates, mgr.): Dark.——STOUT AUDITORIUM (Y. M. C. A., mgrs.): Dark.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): House dark Dec. 23, 24. The Storks 25; good matinee; good night business; pleasing attraction. The Wizard of Oz 26; splendid performance to capacity, both matinee and night. Jules Grau Opera co. in The Wizard of the Nile 27 to large audience; excellent performance. Shore Acres 28 pleased good patronage. House dark 29. A Run for Her Money 31. The Isle of Spice 1. Adelaide Thurston 2. Uncle Tom's Cabin 3. Peggy from Paris 4. At Valley Forge 5. York State Folks 6. Brooke's Band 7. Not Guilty 8. Arizona 9. Mr. Jolly of Joliet 10. Eben Holden 11. Four Cohens 12. Ole Olson 13. Road to 'Frisco 14. John Griffith 15.

FORT DODGE.—MIDLAND THEATRE (A. B. Beal, mgr.; C. H. Smith, res. mgr.): Adolph and Rudolph Dec. 29 to good house; fine performance. Peggy from Paris to a $1,000 house; good satisfaction. Charles B. Hanford 1. Mr. Jolly of Joliet 5. George Sydney in Busy Izzy 6. Harry Beresford in The Professor's Love Story 7.——ITEM: Manager Beal has appointed C. H. Smith, of the Fort Dodge Messenger, as his local manager. Mr. Smith was formerly manager of the Fessler Opera House for a number of years, and is well known by the theatrical profession. G. F. Pederson, formerly doorkeeper at the Peavy Grand, Sioux City, will act in the capacity of treasurer of the house.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Wizard of Oz Dec. 25 to a packed house, which received the performance with marked favor; scenically the piece was pleasing; cast and chorus mediocre. In Louisiana, booked for 26, failed to appear, the co. having stranded at Keokuk, Ia., on Christmas Day, and disbanded there. King Dodo 29; pleasing performance to large business. Shore Acres 31. Zazel and Vernon 1. John Griffith 2. A Run for Her Money 4. Martin's U. T. C. 7. Eben Holden 8. When Reuben Comes to Town 9. Arizona 12. Mr. Jolly of Joliet 14. More Than Queen 16. Under Two Flags 18.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): William H. Crane in The Spenders Dec. 22; fair house. Was She to Blame 23; moderate business. Harry Beresford in The Professor's Love Story, matinee and evening, 25; good houses. A Bunch of Keys 26; fair business. The Wizard of Oz 29. Grau's Opera co. 30. Martin's U. T. C. 1. Peggy from Paris 2. Adelaide Thurston in Polly Primrose 5. Arizona 6. George Sidney 7. When Reuben Comes to Town 8. Charles B. Hanford 9.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Uncle Si Haskins Dec. 24, 25; fair business; satisfactory co. Resurrection 26; moderate patronage; good co. Chicago University Mandolin and Guitar Glee Club 28. Herbert L. Willett 29. Adelaide Thurston 30. The Wizard of Oz 1. Arizona 5. When Reuben Comes to Town 7. John Griffith in Macbeth 8. Not Guilty 12. Martin's U. T. C. 14. Mr. Jolly of Joliet 16.——NEW MARKET STREET THEATRE (J. Frank Jersey, mgr.): Dark 21-26.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr): The Runaway Match Dec. 22 drew good business; satisfactory. W. H. Crane in The Spenders filled the house 28 and pleased greatly. Mason and Mason in Rudolph and Adolph 24, 25 played to big business. Virginia Drew Trescott in Satania had two good audiences 26. The Midnight Express 28. Mr. Jolly of Joliet 29. The Katzenjammer Kids 30. Peggy from Paris 1. Haverly's Minstrels 2. Charles Hanford 3. Quincy Adams Sawyer 6. The Professor's Love Story 9.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): House dark Dec. 22-29. German Lilliputians 16.——WILSON THEATRE (C. D. Wilson, mgr.): Katzenjammer Kids 22; fair business; co. poor. Beggar Prince Opera co. 24 in The Bohemian Girl to large and well pleased audience. A Girl from Sweden 26 failed to appear. Virginia Drew Trescott 30. The Professor's Love Story 5. Tim Murphy 7. Charles B. Hanford 19. New Jersey Folks 22. Y. M. C. A. Lecture Course 25. Polly Primrose 28.

CRESTON.—TEMPLE GRAND THEATRE (Ed C. Keith, mgr.): Harry Beresford in The Professor's Love Story Dec. 30 to fair audience; performance excellent.——PATT'S OPERA HOUSE (J. H. Patt, mgr.): Quincy Adams Sawyer 28 to good house; performance pleasing. Trixie Vandeville co. 29, 30 to fair business; performance ordinary. Not Guilty 31 to large house. Legally Dead 4. The Minister's Daughters 14.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Bothner's Bunch of Keys Dec. 23 failed to please good house. Martin's U. T. C. 25; business and co. very poor. Adelaide Thurston in Polly Primrose 26 thoroughly delighted best house of the season. Legally Dead 28 pleased fair business. Not Guilty 1. German Lilliputians 8. Uncle Si Haskins 11. Weary Willie Walker 14. Eben Holden 16.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): The Convict's Daughter Dec. 21; light business. Wizard of Oz 23 pleased big house. In Louisiana, matinee and night, 25; fair business. The Storks 26 played to good business and satisfied audience. Zazell-Vernon-Powell co., variety, pleased fair house. King Dodo 30. When Reuben Comes to Town 2.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Cady Kenny, pianist, Dec. 22 (auspices Hospital Benefit) pleased good house. Harry Beresford 28 pleased fair sized house. Martin's U. T. C. 29. Arizona 31. The Messenger Boy 1. Mr. Jolly of Joliet 6. Miss Bob White 25. German Lilliputian co. 26. Adelaide Thurston 27. Eben Holden 28. The Two Sisters 29.

CLINTON.—THE CLINTON (C. E. Dixon, bus. mgr.): Sam T. Jack's Burlesque co. Dec. 28; good; topheavy business. Shore Acres 30; fine business; capable co.; pleased. The Isle of Spice 31. Vanity Fair Burlesquers 2. The Wizard of Oz 4. Brooke's Band 5. Adelaide Thurston 6. James O'Neill 7. Arizona 8. When Reuben Comes to Town 13. Y. M. C. A. Concert 14. Eight Bells 16.

MUSCATINE.—GRAND OPERA HOUSE (Frank Hurst, mgr.): Our Gobblins Dec. 25 failed to please fair house. A Run for Her Money 26 pleased small audience. Grand Opera co. in El Capitan 28 delighted large audience; best singing co. seen here in years. Zazell and Vernon 31. The Isle of Spice 2. Lewis Morrison 4. Martin's U. T. C. 6.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Adelaide Thurston in Polly Primrose Dec. 25; good performance and business. Virginia Drew Trescott in Satania 27, matinee and night, pleased large audiences. Quincy Adams Sawyer 31. Midnight Express 1. Katzenjammer Kids 3. Barnes' Trained Animal Shows 4, 5.

OSKALOOSA.—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): Adelaide Thurston Dec. 29 to poor business. The Wizard of Oz 31. Our Goblins 1. Arizona 4. When Reuben Comes to Town 5. A Run for Her Money 6. Martin's U. T. C. 9. John Griffith 11. Mr. Jolly of Joliet 12. Under Two Flags 14. Eben Holden 15. Eight Bells 20. Road to 'Frisco 22.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Trixie Vandeville Dec. 25, 28; faire houses and performances. A Boy Wanted 26 canceled. German Lilliputians 31. King Perkins 1. Our Goblins 6. Harry Shannon 9. A Royal Slave 16.

IOWA CITY.—OPERA HOUSE (J. N. Caldron, mgr.): Our Goblins Dec. 24 to poorest house of season; fair co. Grau Opera co. in El Capitan 29; good co. and business. Martin's U. T. C. 31. The Wizard of Oz 2. Adelaide Thurston in Polly Primrose 4. Lewis Morrison in Faust 5.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ransler, mgr.): Harry Beresford in The Professor's Love Story Dec. 26; splendid co.; fair house; audience pleased. Mr. Jolly of Joliet 7. General Z. T. Sweeney 15. Charles B. Hanford 22. Adelaide Thurston 26.

CHEROKEE.—GRAND OPERA HOUSE (M. R. Robertson, mgr.): Uncle Josh Spruceby Dec. 25, matinee and evening, to fair houses. What Happened to Jones 9. A Boy Wanted 14. Si Haskins 15. General Sweney 21.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, mgr.): The Wizard of Oz Dec. 4; very good business; audience well pleased. The Billionaires 1; two performances. Zazelle and Vernon's Comedians 2. A Run for Her Money 3. Shore Acres 5.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. W. Heron, mgr.): A Bunch of Keys Dec. 22 pleased fair audience. U. T. C. 28. Charles B. Hanford 5.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): Beggar Prince Opera co. Dec. 23 to good business and pleased. Rudolph and Adolph 31. Angell's Comedians 11-17.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prince, mgrs.): A Messenger Boy Dec. 28; fair co.; pleased fairly. Georgia Harper co. 31-2. The Burglar 7.

SPENCER.—GRAND OPERA HOUSE (Ben O. Tupper, mgr.): Beggar Prince Opera co. in The Bohemian Girl Dec. 25 failed to please excellent business.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): Shore Acres Dec. 21 pleased good house. John Arthur 8. A Run for Her Money 11. German Lilliputians 19. The Burglar 30.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): King Perkins co. Dec. 24 in Old Farmer Hopkins; poor house and co. Our Goblins 31 canceled. Hooligan's Dream 7.

ALGONA.—CALL OPERA HOUSE (C. C. Call, mgr.): The Beggar Prince Opera co. in The Bohemian Girl Dec. 26 to good house; performance fair.

KANSAS.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Andrews Opera co. Dec. 22; fair co. and business. The Irish Pawnbrokers pleased capacity matinee and night 25. Richard and Pringle's Minstrels 8. Wardie and James 9. Stetson's U. T. C. 11. Paul Gilmore 13. Power Behind the Throne 14. Grau Opera co. 15. Josh Spruceby 16. Ellery's Band 18. The Convict's Daughter 19. At the Old Cross Roads 21. Pickings from Puck 22. Harry Beresford 23.——TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): Two Merry Tramps pleased two packed houses 25. A Country Kid 26; poor co.; fair business.

PARSONS.—EDWARDS OPERA HOUSE (Carrell and Neligh, mgrs.): Missouri Girl Dec. 21; splendid business; good co. A Royal Slave 25, well staged attraction. Down Mobile 28. Down by the Sea 30. Side Tracked 2. King Dodo 7. The Game Keeper 9. A Convict's Daughter 13. In a Woman's Power 15. Peck's Bad Boy 18. A Breezy Time 21. Morey Stock co. 23-27. David Harum 28. A Wise Member 30. Katzenjammer Kids Feb. 1. Uncle Josh Spruceby 4. Quincy Adams Sawyer 6.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Charles B. Hanford in Much Ado About Nothing 24; pleasing performance to light business, on account of Christmas eve. The Schumann Concert co. 25; good concert to fair business. A Montana Outlaw 1.——ITEM: The local lodge of Elks celebrated Christmas by entertaining all of the poor children of Ottawa at a banquet. This is the finest thing that has been done in the way of charity.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Charles Breckenridge Stock co. Dec. 21-26 in the following repertoire: Nebraska, Irish American, In Old North Carolina, Vagabond's Honor, Down Where the Cotton Blossoms Grow, and Her Bashful Admirer to fine business; co. good. A Devil's Lane 30. A Breezy Time 1. The Game Keeper 5.——ITEM: Lloyd Sabin and Fannie Morton replaced Beaumont Claxton and Agnes Archer with above co. here.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): A Montana Outlaw Dec. 25, matinee and night, to excellent business; performance fair. Charles B. Hanford in The Taming of the Shrew 26 proved an excellent attraction; curtain calls were numerous; good business. Mr. Jolly of Joliet 27 to S. R. O.; performance pleased. Edward Garvie scored. Grau Opera co. 30.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, mgrs.): Side Tracked Dec. 19; satisfactory co.; fair business. Down by the Sea 28 pleased fair house. The Game Keeper 29; fine co.; fair business. Model Farm 4 canceled. Over Niagara Falls 5. The Katzenjammer Kids 8. Two Merry Tramps 13. The Girl from Chili 16. Poor Mr. Rich 18. Down Mobile 20 canceled. The Convict's Daughter 26.

INDEPENDENCE.—AUDITORIUM (B. Bleslar, mgr.): A Country Kid Dec. 23; full house; poor performance. At Pike's Peak 26; poor co.; good business. A Devil's Lane 28; S. R. O.; best attraction of season. Schuman Concert co. 30. Missouri Girl 4. Peck's Bad Boy 7. In a Woman's Power 12. The Convict's Daughter 18. The Game Keeper 26. Josh Spruceby 29.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Krnich, mgr.): The Missouri Girl Dec. 22 to light business; performance very good. Charity Nurse 4. The Power Behind the Throne 7. Wardo and James 8. Peck's Bad Boy 9. King Dodo 11. A Convict's Daughter 12. Sam T. Jack 13. Lulu Glaser 14. York State Folks 20. Orpheum Road Show 21. Porter White 26. Circus Day 29. Harry Beresford 30.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (W. G. Parker, mgr.): Stetson's U. T. C. Dec. 21; poor co. and business. Beach and Bower's Minstrels 22 pleased good house. A Country Kid 28 to fair business. Richard and Pringle's Minstrels 6. On Circus Day 12. Katherine Willard 13. A Convict's Daughter 18. Katzenjammer Kids 21. Black Patti 26.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): Missouri Girl Dec. 22; large house; well pleased. Devil's Lane 23; good house; fair co. A Royal Slave 26; afternoon and evening good houses; good co. Silver Slipper 28. Down Mobile 29. Side Tracked 1. Down by the Sea 4. Power Behind the Throne 9. Sam T. Jack's Burlesquers 14.

IOLA.—A. O. U. W. OPERA HOUSE (T. T. Anderson, mgr.): The Irish Pawnbrokers Dec. 22; good co.; S. R. O. A Royal Slave 24; fine co.; fair crowd. Two Merry Tramps 29. National Stock co. 1-3. A Breezy Time 6. Peck's Bad Boy 12. The Bell of Manila 14. Sam T. Jack's 16.

BURLINGTON.—MIDLAND OPERA HOUSE (Eppinger, Newcomb and Murry, mgrs.): Hans Hansen Dec. 22; fine co. and good business. The National Stock co. 23-26; fair co. and houses. Two Merry Tramps 30.——NEW HAMILTON OPERA HOUSE (Eppinger, Newcomb and Murry, mgrs.): Dark.

ATCHISON.—THEATRE (E. S. Brigham, lessee and mgr.; P. H. Alexander, res. mgr.): Not Guilty Dec. 28. The Silver Slipper 31. Two Merry Tramps 1. King Dodo 2. Over Niagara Falls 6. Grau Opera co. in El Capitan 7. Haverly's Minstrels 8. The Charity Nurse 9. Lulu Glaser in Dolly Varden 12.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): Sunflower Council, No. 31, W. C. T., gave a minstrel performance Dec. 23, 24 and 26 and in Junction City 25 to fine business. In a Woman's Power 29. The Game Keeper 1. In the Palace of the King 4.

CHANUTE.—WILLIAMS' THEATRE (G. W. Williams, mgr.): Charles B. Hanford in The Taming of the Shrew Dec. 23 pleased large audience. Pike's Peak co., Christmas matinee and night, failed to pleased good houses. Devil's Lane 29.

HOLTON.—KING'S OPERA HOUSE (Clyde King, mgr.): The Beggar Prince Dec. 21 to good house and good performance. Carrie Stanley 25, 26 in Klondike Claim and Driven from Home to good houses; mediocre performances.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.):

Dominion 29; good satisfaction; fair business. Mrs. Wiggs of the Cabbage Patch 30-1.——ITEM: Edwin Deen, manager David Harum co., who underwent a serious operation at hospital here, is recovering rapidly.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): Middleton Stock co. in The Resurrection, Monte Cristo, For Love and Honor, Serpent and Dove, Wanted a Wife, and Mishaps of Happy Hooligan Dec. 21-26 to fair business. Why Women Sin 1. Barlow and Wilson Minstrels 2. Willis Comedy co. 4-6. Velesca Storbeck in Carmen 12. Quincy Adams Sawyer 15. The Convict's Daughter 16. Jack Hoeffler Stock co. 18-23. The Lily and the Prince 29.

PARIS.—GRAND OPERA HOUSE (E. C. Wiggins, mgr.): Boston Ladies' Orchestra Dec. 22 to small house; excellent entertainment. Hiawatha Minstrels (amateurs from Lexington) 25 to small house; performance very bad. Dora Thorne 28; good performance to fair business. Quincy Adams Sawyer 29 pleased fair sized house. Mrs. Wiggs of the Cabbage Patch 2. Thelma 6.

RICHMOND.—GRAND OPERA HOUSE (Juett and Baxter, mgrs.): A Friend of the Family played a return date here Dec. 21 to a very large and appreciative audience. The Land o' Cotton 25; performances well attended; fair co. The singing specialties were exceptionally good.——OPERA HOUSE (Wiggins Brothers, props.): Boston Symphony co. 21; splendid musical performance; small audience.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus. mgr.): William H. Myers Stock co. in A Ragged Hero, The Moonshiners, and In the Breakers Dec. 24-26, played to large and pleased audiences. The house dark this and next week.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Clay Clement Dec. 31. Barlow and Wilson's Minstrels 8. Quincy Adams Sawyer 18.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Dark Dec. 21-26.

LOUISIANA.

PATTERSON.—OPERA HOUSE (R. Lee Riggs, mgr.): Billy Kersand's Minstrels Dec. 1 canceled. Georgia Minstrels 16; excellent co.; S. R. O. Black Patti Troubadours 22; fine performance; S. R. O. Hurd, magician, 9 pleased fair house. Two Jolly Rovers 25; fair performance; good house. Otto Krause co. in The Silver Dagger 6. The Runaway Tramp 10. McDonough co. 17, 18. The Little Homestead 23. Hamilton and Scott Stock co. 28-30.

THIBODAUX.—OPERA HOUSE (H. L. Gibbs, mgr.): New Orleans French Opera co. presented Les Surprises de Devorce Dec. 24 to large and appreciative audience. The Four Miltons 28 to fair business; poor co. Leroy Stock co. 10. James A. Young in Faust 17. Faust's Famous Minstrels 23. W. B. Patton in The Little Homestead 26. Hubert Labadie in Louisiana Feb. 9. Maloney's Wedding 14. E. J. Carpenter in A Little Outcast 25.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Billy Kersand's Minstrels Dec. 20; fair production; to topheavy houses. James and Warde in Julius Caesar and Alexander the Great 27, 28 delighted large houses with finished performances. S. Miller Kent 29. McIntyre and Heath 30. The Little Homestead 1. The Lilliputians 2. Hottest Coon in Dixie 5. The Eternal City 7. Blanche Walsh 8. Jefferson De Angelis 10.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): The Mummy and the Humming Bird Dec. 17 pleased large house. Texas Steer 19; fair house; good performance. Tolson Stock co. 21-26; fair business; good popular price co. May Sargent 4. Quinlan and Wall's Minstrels 9. David Warfield 11. Gambler's Daughter 14. James A. Young in Faust 18.

ALEXANDRIA.—RAPIDES OPERA HOUSE (Terrgano and O'Shee, mgrs.): Otto H. Krouse Dec. 21-23, presenting A Parisian Princess, The Silver Dagger, and The Sleeping City. Harris and Sidman 27 presented Pousse Cafe; good business and co. May Sargent 15. Haverly's Mastodon Minstrels 24.

LAKE CHARLES.—OPERA HOUSE (J. S. Toomer, mgr.): Black Patti Dec. 25 to large and appreciative audience. Royal Lilliputians in Gulliver's Travels 27; delighted good business. Peck's Bad Boy 30.

NEW IBERIA.—VENDOME OPERA HOUSE (J. R. Burke, mgr.): The Fatal Wedding Dec. 20; packed house matinee and night. French Opera co. 25; fair house matinee, good house night. Otto Krause co. 3-5. Peck's Bad Boy 9.

OPELOUSAS.—SANDOZ OPERA HOUSE (Adolphe Jacobs, mgr.): Black Patti Troubadours Dec. 24; excellent co. to fair business. Otto H. Krause co. 28-31 repertoire.

MONROE.—SUGAR'S THEATRE (I. Sugar, mgr.): Hurd, magician, Dec. 21; good performance; fair house. Who, What, When Minstrels 25; good house; fair performance. McIntyre and Heath 2.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant mgrs.): Frankie Carpenter and Jerre Grady co. presenting week Dec. 28 Pawn Ticket 210, The Garrison Girl, Shelter Bay, From Poverty to Riches, A Child of Fortune, Foxy Teddy, The Fairies' Well, On the Maine Coast, An American Princess, A Romance of Vermont, and Forty-nine to capacity; co. good. Dot Karroll and co. opened a week's engagement 4 with A Night in Chinatown. Enid Mayo in Winchester 23. M. C. RICH.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The Corse Payton Stock co. opened for eight nights Dec. 25 to immense business; co. and performance good. Andrew Mack in A Bold Soger Boy 8. The Missouri Girl 9. Joshua Spruceby 13. Shepard's Moving Pictures 15, 16. Fenberg Stock co. 18-23. Girls Will Be Girls 28.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Huntley's Minstrels (local) Dec. 25; S. R. O. matinee and night; fine performances. Charles E. Littlefield 30. Culhane, Chace and Weston Minstrels 1. Glasgow Stock 11-16. Josh Spruceby 19. The Missouri Girl 23.

LEWISTON.—MUSIC HALL (Horbury and Cheetham, mgrs.): Corse Payton Stock co. 4-9.——EMPIRE THEATRE (Cahn and Grant, mgrs.): Katherine Rober Dec. 28-2.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): The Missouri Girl 7. Uncle Josh Spruceby 14.——ITEM: Manager Clifford has greatly improved the house with new chairs.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Culhane, Chace and Weston's Minstrels Dec. 26 failed to please fair audience. Andrew Mack in Lady Molly 9.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): E. V. Phelan Stock co. Dec. 24-2 played to packed house each performance. Plays: Beware of Men, Resurrection, The Still Alarm, A Woman's Victory, On the Wabash, Her Mother's Sin, The Planter's Wife, A Southern Romance, and The Road to Ruin; pleasing co. and performances. Quincy Adams Sawyer 4. For Poverty's Sake 5. For Her Children's Sake 7. Kellar 8. An Aristocratic Tramp 9. A Homespun Heart 11. A Desperate Chance 13. Charles Dalton in A Gentleman of France 14. Hello, Bill 16. Murray and Mackey co. 18-23.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Holebaugh, mgr.): Black Thorn Dec. 25; good performance; poor business. Miss Bob White 28; excellent business to capacity. Howe's Moving Pictures 30 pleased small audience. Royal Slave 2. For Her Father's Sake 6. Mildred and Rouclere 9. Sadie Martinot 11. Madame Mantell 13. Princess Chic 15. Al. Wilson in A Prince of Tatters 16. Desperate Chance 18. Fay Templeton 19.

HAGERSTOWN.—ACADEMY OF MUSIC (C. M. Futterer, mgr.): The Deacon Dec. 23 (local) pleased large audience. The Blackthorn 29 pleased fair house. Quincy Adams Sawyer 5. A Royal Slave 8. For Her Sake 13. A Desperate Chance 15.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, mgr.): Black Thorn Dec. 26 to good business; audience delighted; co. good. Howe's Moving Pictures 31, 1. For Poverty's Sake 5. Madame Mantilli Italian Opera 6. Kellar the Great 9.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, mgr.): Harry Lindley played to good business Dec. 24-26.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, mgr.): J. K. Murray and Clara Lane in Arrah-Na-Pogue opened their season here Christmas, and the two-day engagement drew big business. The co. is strong and well balanced. The staging is fine, all the Andrew Mack production having been purchased by Davis and Butterfield. Roe Stock co. in Man to Man and A Scout's Revenge 28 to small business. Stetson's U. T. C. 29, 30 to small houses. Andrew Mack 31. England's Moving Pictures 1-3. The Wizard of Oz 6.——BIJOU (Henry Myers, mgr.): At Cripple Creek 24-26 did big business. Wedded and Parted 28-30 found much favor with fair audiences. Martin's U. T. C. 31-2. The Sign of the Four 4-6. Her First False Step 7-9.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Bennett-Moulton co. Dec. 21-2. Plays: The Lyndon Bank Robbery, Outcasts of Society, By the King's Command, The Belle of Virginia, The Great Mill Strike, Shipwrecked, In the Sultan's Palace, A Daughter of the People, When Women Love, and The Working Girl. For week of 21-26 specialties were furnished by the Two Schrodes, De Lisle, Ned Curtis, Bessie Overton, and Joe Foley. The Four Mistletoe Sisters were engaged for week of 28-2 and proved a strong drawing card. Indoor Circus (moving pictures) 4. Wizard of Oz 5. Sons of Veterans (local) 6-8. Katherine Rober 11-14. Kelcey-Shannon co. 15.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): Wife in Name Only Dec. 25; good business and production. The Missouri Girl 27; fair production and business good. The Heart of Maryland 30; fair attendance. Vogel's Minstrels 31; well filled house. The Real Widow Brown 1. The Power of the Cross 2. Fay Davis in Whitewashing Julia 4. May Fiske co. 5-9 in A Soldier's Sweetheart, Power of the Cross, As You Like It, Nellie, the Newsgirl, Pearl of Savoy, The Deacon's Daughter, Thelma, A Man from Mexico, and River Pirates.——RICHMOND THEATRE (William P. Meade, mgr.): A Stranger in a Strange Land did good business Dec. 25, but failed to please. James K. Hackett in The Crown Prince 29; one of the decided hits of the season; Mr. Hackett and Miss Walker in the leading parts were excellent; crowded house. Side Tracked 1, 2.——ITEM: The Hackett co. was delayed several hours in reaching North Adams by a freight wreck near Buckland. After the performance the entire co. enjoyed a genuine country sleighride, driving six miles into the country and enjoying a supper at one of the hotels.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): The Missouri Girl Dec. 25; packed houses; good performances. Wife in Name Only 26; good business; poor attraction. Vogel's Minstrels 30 pleased large audience. The Heart of Maryland 31. The Power of the Cross 1. The Real Widow Brown 2. Fay Davis in Whitewashing Julia 5. Human Hearts 9. May Fiske Stock co. 11-16.——ITEM: Wallace and Gilmore, who were to have launched their new melodrama, The Operator's Daughter, Dec. 25 in Haverhill, Mass., have given up the plan for this season and have canceled all dates of the co.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): The Harcourt Comedy co. Dec. 21-26 did good business. Plays: Love and Money, Reaping the Whirlwind, Wicked London, Ivan the Serf, Gunner's Mate, New York After Dark, North Carolina Folks, Sunny Tennessee, and Younger Brothers. Bank Robbers; the co. played 29 return date, presenting Wicked London and Man's Enemy to fair houses. Andrew Mack in A Bold Soger Boy 30 had large and pleased audience. Bennett-Moulton co. 4-16.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, mgr.): Klark-Urban co. Dec. 28-2: excellent co.; very good business. Plays: A Web of Fate, Sealed Lips, The Gambler's Child, Across the Desert, Treasure Cave, A Country Kid, A True Kentuckian, The Silent Partner, A Stolen Wife, and Shadows of New York. E. V. Phelan Stock co. 4-9. Andrew Mack 13. Martin's U. T. C. 20. Human Hearts 21. Marion Francis Repertoire co. 25-30.

WORCESTER.—THEATRE (W. A. Downe, res. mgr.): Sag Harbor Dec. 25, 26; good co.; excellent business. The Wizard of Oz 4. E. H. Sothern 7. Frank Daniels 9.——FRANKLIN SQUARE THEATRE (J. H. Murphy, res. mgr.): The Sign of the Four 28-2; satisfactory co.; good business. His Last Dollar 4-9.——LOTHROP OPERA HOUSE (P. F. Shea and Alfred T. Wilton, lessees and mgrs.): Frank Carr's Thoroughbreds played to excellent business 28-2.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): Miss New York, Jr., Dec. 22; poor business; unsatisfactory performance. Shepard's Moving Pictures 24, 25; large attendance. James K. Hackett 26 in The Crown Prince; fair audience; splendid performance. The Virginian 1.——THE EMPIRE (T. F. Murray, mgr.): A Handsome Cab Man 24-26. Nobody's Claim 28-30; both to paying business. Wife in Name Only 31-2 opened to large house. Why Girls Leave Home 4-6.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): The Heart of Maryland Dec. 25 to capacity. Uncle Josh Spruceby 26 pleased good house. Shepard's Moving Pictures 27; good business. May Fiske co. opened 28 for week to fair business. Plays: A Soldier's Sweetheart, Power of the Cross, Deacon's Daughter, Thelma, The Man from Mexico, River Pirates, The Pearl of Savoy, Nellie, the Newsgirl, and As You Like It. Keystone Dramatic co. 4-9.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): The Heart of Maryland Dec. 28, 29; good business. French Comedy co. 30, 31; fair business. Andrew Mack in The Bold Soger Boy 1, 2. Katherin Rober Comedy co. week of 4.——ACADEMY OF MUSIC (Richard F. Murphy, mgr.): Miss New York, Jr., 28-30; fair business. Madame Germaine Duvernay in La Voleuse D'Enfants 31-2.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Andrew Mack in The Bold Soger Boy Dec. 29 pleased good house. Harcourt Comedy co. 30-2 to fair business. Plays: Love and Money, Wicked London, Gunner's Mate, Man's Enemy, Reaping the Whirlwind, Sunny Tennessee, North Carolina Folks, and Ivan the Serf.

WEBSTER.—MUSIC HALL (Charles H. Whitney, res. mgr.): Carr's Indian Maidens Dec. 17 played to fair house and seemed to please. On 29 came The Eleventh Hour to small but well pleased audience. American Folly co. 31. Vaudeville and Moving Pictures 1, 2.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Glidilan, mgr.): Frank Murphy's alleged comedy co. did sundry vaudeville stunts Dec. 25. Human Hearts 12. His Last Dollar 14. The Northamptonians 15, 16. Clara Turner 18-23. Maude Adams 28.

GREENFIELD.—OPERA HOUSE (Lawler Brothers, mgrs.): Bennett-Moulton co. Dec. 28-2 opened to good business and satisfied audiences in A Daughter of the People, Outcasts of Society, The Belle of Virginia, Shipwrecked, The Lyndon Bank Robbery, The Strike at Murdock Mills, The Working Girl.

FITCHBURG.—CUMINGS' THEATRE (John R. Oldfield, mgr.): The Eleventh Hour Dec. 25 gave two performances to record breaking business. James K. Hackett pleased big business 28 in his new play, The Crown Prince. Dunbar 4. Uncle Josh Spruceby 6.

MALDEN.—AUDITORIUM (George D. Campbell, mgr.): Andrew Mack gave a performance of The Bold Soger Boy Dec. 26 to good sized audience, who very evidently liked both piece and star. The Parish Priest 1. Zephyr 4-6.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Keystone Dramatic co. Dec. 28-2 (second week) pleased satisfactory business. Fernberg Stock co. 4-12. Andrew Mack 14. Martin's U. T. C. co. 15, 16.

ORANGE.—PUTNAM OPERA HOUSE (M. J. Cook, mgr.): Operator's Daughter Dec. 29 canceled. Klark-Urban co. 4-9.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, mgr.): Dark. Indian Maidens 8.

MICHIGAN.

GRAND RAPIDS.—POWERS (W. T. P. Ledeboer, mgr.): Murray and Mack gave a mediocre performance, called A Night on Broadway, Dec. 24, 25 to light business. James O'Neill 30. Dare Devil Dorothy 2, 3.——MAJESTIC (Louis Delemarter, mgr.): The Sign of the Cross 24-26 attracted large audiences, which were pleased with a most complete presentation of the play. The Girl and the Judge commenced a four nights' engagement 27 before a good audience. In the Palace of the King 31-2.——GRAND (O. Stair, mgr.): Buried at Sea 24-26 did good business and proved an attraction of merit. The White Slave was well received 31-2.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): A Convict's Daughter Dec. 23 interested large gallery attendance. More Than Queen played to two good houses 25 and gave satisfaction. Dare Devil Dorothy 26; good performance; two good houses. Eight Bells 29 to good business and pleased. Kilties' Band 30. Midnight Express 31. Hearts of Oak 1. Foxy Grandpa 2. William and Joseph Jefferson 4. Buried at Sea 8. Sweet Clover 11. Ezra Kendall 13.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, mgr.): Under Southern Skies Dec. 25, matinee and evening; good business and well pleased audiences; good co. Motion Pictures 26; fair business. Foxy Grandpa 28; light business; fairly well received. In the Palace of the King 30; light business; good co. The Girl and the Judge 31. Walker Whiteside in We Are King 2. Hearts of Oak 5. The Jeffersons in The Rivals 8.

MANISTEE.—RAMSDELL THEATRE (Charles M. Southwell, mgr.): Knute Erickson in The Man from Sweden Dec. 25; excellent performances to S. R. O. Fred G. Berger and I. H. O'Neill in Dare Devil Dorothy 28; good performance to large house. As You Like It 30. Kilties' Band 2. Foxy Grandpa 6. When the Bell Tolls 11. Walker Whiteside (return) 14. Santiago (local) 26. Rose Cecilia Shea Grand Opera co. 30.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): The Rodwey Stock co. Dec. 25, 26; good co. and business. Plays: In Convict Stripes and The Ohio Kid. The Brothers Byrne in Eight Bells 30; fair co. and business. Alice Fischer in What's the Matter with Susan 2. Dare Devil Dorothy 5. Charles Grapewin 9. Sag Harbor 11. Sweet Clover 14.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Under Southern Skies Dec. 26 fairly pleased good houses. Foxy Grandpa 25; good houses; pleased. Kennedy Players 28-30 pleased very good houses in A Man of Nerve, The Midnight Express, Two Jolly Tramps, Peg Woffington 8. Herrmann 9. Ward and Vokes 13. Sweet Clover 14. Quinlan and Wall 16. Not Guilty 20. Holden Stock co. 21-23.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, mgr.): Albert Armstrong gave The Sky Pilot before a crowded house Dec. 14. Camilla Reynolds was a pleasing Rosalind in As You Like It 17. The Little Christian 22 canceled. When Johnny Comes Marching Home did not draw a large audience 24. The Midnight Express 1. Walker Whiteside in We Are King 9.

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TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): The Man from Sweden Dec. 26; poor house; pleased. As You Like It 29; good house; fair. Dare Devil Dorothy 1. The Kilties 4. Foxy Grandpa 5.——CITY OPERA HOUSE (William Murrell, mgr.): Dark. Colonial Moving Picture co. (benefit newsboys) 31.

MENOMINEE.—NEW OPERA HOUSE (Charles T. Greene, mgr.): Too Rich to Marry Dec. 25 (matinee); excellent co.; good house. Other People's Money 25 (same co.); fair business. Too Rich to Marry (return) 26; good house. Devil's Auction 29; excellent co. to capacity. The Little Christian 1 and matinee.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): A Romance of Coon Hollow Dec. 25; fair co. and business. Devil's Auction 31. The Man from Sweden 2. The Little Christian 4. Kilties' Band 7. Virginia Drew Trescott 12. The Silver Slipper 16. Walker Whiteside in We Are King 20. Dan Sully 25. Sag Harbor 26.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Ten Nights in a Bar Room Dec. 25; good co. and house. An Orphan's Prayer 2. Foxy Grandpa 8. Porter White's Francesca da Rimini 11. A Thoroughbred Tramp 16. Not Guilty 19. The Artist's Dream 22. The Johnstown Flood 26. The Irish Pawnbrokers 29. Side Tracked 30.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): A Convict's Daughter Dec. 22 to fair business. Dare Devil Dorothy 25 played to two good houses. More Than Queen 26; small audience. Eight Bells 28; fair house. Kilties' Band 29. Foxy Grandpa 1. Hearts of Oak 2.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): As You Like It pleased good house Dec. 28. Dare Devil Dorothy 31. Moving Pictures 2. Foxy Grandpa 4. When the Bell Tolls 9. A Daughter's Devotion 16 canceled. Kennedy Players 21, 22. Rose Cecelia Shay's Grand Opera co. 28.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): The Convict's Daughter Dec. 24; fair performance. Kennedy Stock co. 25-2 pleased fair houses.——EDISON THEATRE (B. J. McCormick, mgr.): The Rivals 2. Sweet Clover 9. The Beauty Doctor 27.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): Belle Gold in A Colorado Waif Dec. 25; medium house. A Romance of Coon Hollow 29 disbanded before its date here. Devil's Auction 2. The Little Christian 6. The Chaperons 7.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, mgr.): The Romance of Coon Hollow Dec. 19; audience and performance fair. The Man from Sweden 28; light business; good co.; pleasing performance. Kilties' Military Band 5.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Camille Reynolds in As You Like It Dec. 25 pleased good house. More Than Queen 26; light business. Foxy Grandpa 29; moderate business. Hearts of Oak 4.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): Ten Nights in a Bar Room Dec. 21; fair house. Uncle Heinie 30. Alma Sterling in A Daughter's Devotion 6. Foxy Grandpa 9. A Bunch of Keys 13. A Thoroughbred Tramp 15.

TECUMSEH.—NEIL BRADLEY (J. J. Orr, local mgr.): The Johnstown Flood 6. Hunt Stock co. 18-30 changed to 14-16. A Thoroughbred Tramp 27. Alma Sterling Feb. 3 canceled.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Too Rich to Marry; good performance to poor house. A Romance of Coon Hollow Dec. 30 canceled.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, mgr.): A Convict's Daughter Dec. 25; good melodrama to fair house. Hearts of Oak 31. The Old Plantation 1. When His Wife's Away 6.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Devil's Auction 1. Kilties' Band 8. Virginia Drew Trescott 12. The Silver Slipper 15. Walker Whiteside 18. Daniel Sully 26.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Dark.

MINNESOTA.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Warner Comedy co. Dec. 21-26 in Doris, Our Boys, Brother and Sisters, Hazel Kirke, Mercie's Marriage, What Happened to Smith; fair co. and business. University Dramatic Club in One Night Only 28 to good business. Rudolph and Adolph 2. Camille 11. The Little Christian 18. A Romance of Coon Hollow 22. Foxy Grandpa 29.

MANKATO.—THEATRE (Beall and Bear, lessees; C. H. Griebel, Jr., mgr.): Winninger Brothers Dec. 21-23 opened in Cloverdale to fair house; co. good. Virginia Drew Trescott in Satania canceled on account of sickness. The Silver Slipper 1-6. Too Rich to Marry 12. Georgie Harper 13. Charles Hanford 15.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gage, mgr.): A Thoroughbred Tramp Dec. 15; fair business and co. A Girl from Sweden 28. The Little Christian 16.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Winninger Brothers Dec. 25, 26 to packed houses; fine co.; audiences well pleased. Return date in February. Trixey Vaudeville Circus co. 18, 19.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Elmer Walters in A Thoroughbred Tramp Dec. 26 to small house. The Silver Slipper 8.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): What Happened to Jones Dec. 25 pleased fair house. Human Hearts 29. A Colorado Waif 30.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Dark Dec. 21-26. Lost River 29.

AUSTIN.—OPERA HOUSE (Schlender and Co., mgrs.): Dark.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Fred Thomas, mgr.): Payton Sisters Dec. 21-26; fair co.; fair business. Eclipse Stock co. 5, 6. Otto Krause co. 14-16.——BAKER GRAND (Clark and Gardener, mgrs.): McIntyre and Heath Comedians 25; good co.; good Christmas business. Quinlan and Wall's Minstrels 28; excellent co. and business. May Sargent in That Imprudent Young Couple 2. Blanche Walsh in Resurrection 7. Charlotte Tittle in The Cavalier 9. David Warfield in The Auctioneer 12. When Knighthood Was in Flower 16. Peck's Bad Boy 19. A Life's Mistake 20. Rose Melville in Sis Hopkins 25. The Storks 29.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): A Texas Steer Dec. 21; good co.; medium house. Who, What, When Minstrels 23 disappointed light business. Billy Kersand's Minstrels 26 pleased good business. McIntyre and Heath's Comedians 28. Quinlan and Wall's Minstrels 29. James and Warde 30. S. Miller Kent 31. Hottest Coon in Town 1. Blanche Walsh 4. Old Kentucky 5. The Eternal City 6. The Cavalier 8. W. H. Crane 9. Jefferson De Angelis 11. David Warfield 15. West's Minstrels 16. When Knighthood Was in Flower 18. Sis Hopkins 23. Jerome Sykes 25. The Strollers 27. Rose Coghlan 30.

JACKSON.—THE CENTURY (F. T. Ratford, mgr.): McIntyre and Heath's Comedians Dec. 24; light business; good co. Weber and Fields' Pousse Cafe 25, matinee and night, to large houses. Quinlan and Wall's Minstrels 26; good business; co. good. New Fast Mail 28; small house. Warde and James 29. May Sargent 1 canceled. In Old Kentucky 4. Blanche Walsh 6. The Cavalier 7. W. H. Crane 8.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, mgr.): Dec. 28 McIntyre and Heath's Comedians, on short notice, came and conquered a small audience. A Friend of the Family 29. Quinlan and Wall's Minstrels 30. Warde and James in Alexander the Great 31. In Old Kentucky 1. William H. Crane in The Spenders 7.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Wolerstein and Co., mgrs.): Faust Minstrels Dec. 25 pleased very large house. Fast Mail 29; play well staged; co. weak. May Sargent 31 canceled; co. disbanded. The Payton Sisters 4-6. Something Doing Minstrels (local) 8.

CLARKSDALE.—THEATRE (W. A. Crawley, mgr.): Wills Musical Comedy co. Dec. 17-19; audiences pleased; fair business. On Circus Day 22 and Kersand's Minstrels 25 failed to appear. Hottest Coon in Dixie 28; audience pleased; good business. Cavalier 14.

COLUMBUS.—OPERA HOUSE (T. J. Lock, mgr.): Reaping the Harvest Dec. 25, matinee and evening, to fair business.

TUPELO.—OPERA HOUSE (R. H. Mullen, mgr.): Porter, Blake and Willard Roman Stadium Dec. 24, 25; excellent performance; large audience.

MISSOURI.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): Herrmann the Great Dec. 25 (two performances); large audiences pleased. Lady Audley's Secret 26; fair co. and business. The Silver Slipper 27; S. R. O.; good co. Side Tracked 28; large audience; good co. The Missouri Girl 29; good house and co. Across the Desert 1. Down by the Sea 2. Peck's Bad Boy 4. Warde and James 7. An Indiana Romance 8. Maloney's Wedding 9. Haverly's Minstrels 10. King Dodo 12. Sam T. Jack's 13. Helen Grantley 14. The Hottest Coon in Dixie 15. A Woman's Power 16. York State Folks 17, 18.

SPRINGFIELD.—BALDWIN OPERA HOUSE (George F. Ollendorff, mgr.): Down Mobile, matinee and night, Dec. 25; houses filled; audiences pleased. Side Tracked, matinee and night, 26; houses fair. Van Dyke-Eaton Stock co. 28-31. Down by the Sea 1. Peck's Bad Boy 2. William H. Crane 4. Warde and James 6. King Dodo 9. Haverly's Minstrels 11. Sam T. Jack's Burlesquers 12. Hottest Coon in Dixie 14. Helen Grantley 15.

MEXICO.—FERRIS GRAND OPERA HOUSE (R. P. Waterman, mgr.): A Convict's Daughter 24; fair house and co. The Irish Pawnbrokers 1. Wallace Bruce Amberry 2. Sam T. Jack's Burlesquers 6. Mac-Armour Comedians 7-9. Wade and Ward 12. Pickings from Puck 13. Where Is Cobb 15. Legally Dead 22. Beecher's U. T. C. 25. Sweet Clover Feb. 2.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): Bostonians in Robin Hood Dec. 21; large audience. The Convict's Daughter 22; good business. Holden Comedy co. in The Denver Express 25, 26; fair business. John Griffin 28. King Dodo 31. The Hoosier Girl 1. Shore Acres 2. Isle of Spice 6. Side Tracked 8. A Royal Slave 9.

MOBERLY.—HALLORAN'S THEATRE (P. Halloran, mgr.): The Convict's Daughter Dec. 25, matinee and night, pleased good houses. John Griffith in Macbeth 26 played to S. R. O.; excellent co. North Brothers co. 28-2. A Royal Slave 4. Sam T. Jack's Burlesquers 5. The Octoroon 6. Pickings from Puck 14.

LOUISIANA.—PARKS' THEATRE (Drury Parks and W. B. Haley, mgrs.): The Convict's Daughter Dec. 22; poor house and little satisfaction. Big Four Minstrels (home talent) 28; packed house and best of satisfaction. John Griffith 1. The Hoosier Girl 2. A Royal Slave 5. Where Is Cobb 11.

CARTHAGE.—GRAND OPERA HOUSE (R. S. Brigham, mgr.): Van Dyke co. Dec. 21-26; big business. Plays: Miss Hursey from Jersey, Across the Desert, A Cowboy's Girl, Du Barry, Resurrection, Face to Face and A Fatal Scar; excellent co. The Missouri Girl 7. King Dodo 13.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, mgr.): A Royal Slave Dec. 21 failed to please small house. Side Tracked 25; fair co.; S. R. O. Down Mobile 26; creditable co.; large house. Not Guilty 27; good co.; fair business. Blind Boone 30.

CLINTON.—BIXMAN'S NEW THEATRE (W. P. Jarvis, mgr.): Peck's Bad Boy Dec. 25; good co. and business. A Royal Slave 29 pleased big house. Side Tracked 5. Harry Shannon 16. Hottest Coon in Dixie 22.

LAMAR.—OPERA HOUSE (J. B. McGilvray, mgr.): A Royal Slave Dec. 22 to good business; best attraction of season; good stage settings. Peck's Bad Boy 29. A Night at the Play 7. Nashville Students 18. Uncle Josh Spruceby 25.

MONTANA.

BUTTE.—THE BROADWAY (Dick P. Sutton, mgr.): Sandy Bottom Dec. 20, 21 did a light business. Bittner Stock co. 27-31 in Article Fifth, The Parish Priest, Tennessee's Partner, and My Uncle from Japan. Lost River 1, 2. A Chinese Honeymoon 4-6. Human Hearts 10-12. Foxy Grandpa 15, 16. Devil's Auction 17, 18. Neill-Morosco's co. 19-21. The Bonnie Brier Bush 22, 23. Patti 25. A Romance of Coon Hollow 29, 30.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Tom Franklyn Nye and co. Dec. 21-26 in the following repertoire: The Gambler's Wife, Monte Cristo, Diamond Dick, The Two Orphans, A Fatal Marriage, and The Belle of Manila; small but pleased audiences.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): The Parish Priest Dec. 21; good co.; fair house. House dark 28-4. Lost River 5. A Chinese Honeymoon 9.

HELENA.—THEATRE (F. W. Agata, mgr.): Bittner co. Dec. 24-26 to good houses.

NEBRASKA.

LINCOLN.—OLIVER THEATRE (Crawford and Zehrung, mgrs.): William H. Crane in The Spenders Dec. 24; good business; excellent performance. The Sleepy King 25, 26, with two matinees; good Christmas business; poor business 28; performance disappointing. Mr. Jolly of Joliet 29; fair business; poor performance. Charles B. Hanford 29, 30. The Power Behind the Throne 31. The Silver Slipper 1, with matinee. The Katzenjammer Kids 2. Jules Grau Opera co. 4, 5. Haverly's Minstrels 6. Lewis Morrison in Faust 8. Quincy Adams Sawyer 9. Lulu Glaser in Dolly Varden 11. The Sultan of Sulu 13.

FREMONT.—NEW LARSON THEATRE (W. A. Lowry, mgr.): The Midnight Express Dec. 25; fair business and co. Katherine Willard in The Power Behind the Throne 28; very satisfactory performance to good business. Haverly's Minstrels 2. Quincy Adams Sawyer 4. Over Niagara Falls 13. A Montana Outlaw 20. Hello, Bill 22. Si Hoskins 25. Pickings from Puck 28.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Columbia Opera

performance and returned the admissions. The co. left town the same evening.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, bgr.): Jack Glenister Dec. 25, 26 drew well. Andrew Mack 4. Corse Payton 11-16.——PARK THEATRE (John Stiles, mgr.): Miss New York, Jr., 24-26 pleased good houses. The Missouri Girl 28-30 to excellent business; co. good. Uncle Josh Spruceby 31-2. Indian Maidens 4-6. Side Tracked 7-9.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): Dot Karroll co. (return) Dec. 24-26 pleased big business. Plays: Nevada, The Real Lord Lennox, A Night in Chinatown, and Resurrection. Culhane, Chace and Weston's Minstrels 7. Andrew Mack 12.

NASHUA.—THEATRE (A. H. Davis, mgr.): Klark-Urban co. closed a week's engagement to fair receipts Dec. 26. Uncle Josh Spruceby 30; capable co.; fair house. The Girl from Missouri 1.

BERLIN.—CLEMENT OPERA HOUSE (J. E. Tulman, mgr.): The Missouri Girl Dec. 25 canceled. A Runaway Wife 30. Chicago Glee Club 18.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): House dark.

LACONIA.—MOULTON OPERA HOUSE (Henry Clow, mgr.): The Missouri Girl Dec. 31.

KEENE.—OPERA HOUSE (A. W. Quinn, mgr.): Dark Dec. 28, 29.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Andrew Mack 5.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): Girls Will Be Girls attracted two large audiences 25, and the performance proved very satisfactory, especially Al. Leeche's Professor Dodge. The Village Parson 26; S. R. O. at matinee and large audience at evening performance; co. satisfactory. The James Boys in Missouri did fair business 28. The Ninety and Nine delighted large audiences 29, 30; the play is beautifully mounted and well acted. Lew Dockstader's Minstrels 31. I gave one of the best minstrel performances ever witnessed here. Annie Russell 5. The Funny Mr. Dooley 6. Sadie Martinot 8. Virginia Harned 9. Bennett and Moulton Stock co. 11-16.——MISHLER STATE STREET THEATRE (I. C. Mishler, mgr.): Considering the week, Daniel Ryan did well 21-26; the plays were all well mounted and the co. very satisfactory; large business was done Christmas and 26. A Working Girl's Wrongs pleased good audiences 28-30. Wealth and Poverty 31 is doing well. Deserted at the Altar 4-6. The Show Girl 7-9. Buster Brown 11. If Women Were Men 12, 13. Across the Pacific 14-16.——ITEM: Clark Fisher, one of the directors of Taylor Opera ouse, died 31.
ALBERT C. D. WILSON.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.; Grant S. Riggs, bus. mgr.): To Be Buried Alive opened to S. R. O. Dec. 24-26; co. very good; the scenes are very pretty and realistic, while the stage settings are most effective. The Game Keeper played to good business 27-30; co. good; Smith O'Brien as the game keeper received the usual cordial welcome and rendered several original songs, which were very entertaining. After Midnight 31-2. Her Marriage Vow 3-6. The Worst Woman in London 7-9.
THOMAS J. McALEER.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): For Fair Virginia Dec. 25; crowded house; very good production. Russ Whytal taking the leading role. Harrison-Adams Theatre co. 28-2, opening in Dangers of a Great City to big business. Plays: Pink Dominoes, Hearts and Flowers, A Greed for Gold, Cowslip Farm, The Tie That Binds, Captain Rockett, and Deadwood Dick; business continues fair and co. good. A Fight for Millions 6. The James Boys in Missouri 9. Fiske Stock co. 11-17. The Volunteer Organist 18. A Desperate Chance 20. A Man of the World 25. Arrah-Na-Pogue 29.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Vaudeville Dec. 21-26. The bill included May Duryea and Fred Walz in The Imposter, the Four Donnlettas, Ramsey Sisters, Delmore and Oneida, Collins and Collins, Prince Kokin, and Edison's kinetograph; every act was enjoyed by large audiences. Thomas Jefferson in Rip Van Winkle 29; excellent co.; delighted audience. If Women Were Men (first time on any stage) 31, 1. Dockstader's Minstrels 2. A Fight for Millions 4, 5. The James Boys in Missouri 7. Virginia Harned in Iris 8. Vaudeville 11-16.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Mamie Fleming Dec. 21-26. Plays: Hand of Fate, Two Orphans, The Lion and the Mouse, Resurrection, Under Two Flags, Yankee Bess, Fanchon, A Peculiar Predicament, Kathleen Mavourneen; satisfactory business. On the Stroke of Twelve 1. Fiske Stock co. 4-9. A Wife in Name Only 11. Hidden Crime 15. Bennett-Moulton co. 18-23.

DOVER.—BAKER OPERA HOUSE (William H. Baker, mgr.): Vernon Stock co. Dec. 21-26; fair co. and business. Ethel Dyffryn co. 28-2 opened in The Boy from Boston to capacity. Other plays: Little Barefoot, Rip Van Winkle, Outcasts of a Great City, The Light Keeper's Daughter, Little Trump, My Uncle's Ward, Looping the loop 8.

ASBURY PARK.—PARK OPERA HOUSE (H. J. Garrity, mgr.): The Village Parson Dec. 17; good business; excellent performance. Howard Stock co. 24-26 (return); good business and pleasing performances. Plays: The Embassy Ball, Shadow of the Cross, 'Outler Joe, and Running for Congress.

BURLINGTON.—AUDITORIUM (S. Glasgow, mgr.): The Heart of Chicago Dec. 25, matinee and night, pleased packed houses. Thomas Jefferson in Rip Van Winkle 28; excellent production; good business. New York Day by Day 1. On the Stroke of Twelve 2.

RED BANK.—OPERA HOUSE (Charles E. Nieman, mgr.): Howard Stock co. opened three nights' engagement Dec. 28 in 'Outler Joe to S. R. O.; good performance. Cumberland '61 29. The Shadow of the Cross 30. The Village Fool 1.

BOONTON.—HARRIS LYCEUM THEATRE (Harris Brothers, mgrs.): Vernon Stock co. opened Dec. 28 to good business. Looping the Loop 7. Lady Minstrels 14. Side Tracked 23. For Fair Virginia 25 to good business.

PATERSON.—OPERA HOUSE (John J. Goetchius, mgr.): Terry McGovern Vaudeville co. Dec. 28-30 to fair attendance; co. pleased. The Ninety and Nine 31-2. Bennett and Moulton co. 4-9.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): Washburne's Minstrels 5.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. P. Waring, mgr.): Zeb and Zarrow in Midnight Express Dec. 28 played to crowded and delighted house; fine co.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Richard Mansfield drew packed house Dec. 25 in Old Heidelberg, and gave his usual artistic and sumptuously mounted performance. Forbes Robertson and Gertrude Elliott 31. The Country Girl 1. Robert B. Mantell 2. The Medal and the Maid 6, 7. Henry Irving 8.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): The Heart of a Hero attracted fairly 24-26; performance mediocre. A Desperate Chance 28-30 to good business. The Flaming Arrow 31-2. Daniel Sully 4-6. Morgan and Hoyt Pictures (return) 3. Through Fire and Water 7-9.——RASTABLE THEATRE (H. A. Hurtig, mgr.): The County Fair, with Dixon, Bowers and Dixon featured, drew good houses and pleased 24-26. A Soldier of Fortune was well presented to fair attendance 28-30. Buster Brown 31-2. Edward Harrigan 4-6. Tess of the D'Urbervilles 7-9.——ITEMS: The Rastable has a new drop curtain. The picture represents a typical audience emerging from a handsome theatre and the subject is called "The Matinee." It was painted at the Lee Lash Studio.—Frank D. Hennessy, Lee Shubert, and Martin Julian were in town 24. Mr. Hennessy starts soon on a trip to Porto Rico.—Ernest Higgins, a former Syracuse boy, was here ahead of Daniel Sully 29.—Happy Cal Wagner, the former famous minstrel, has been in town for two weeks. He was called here owing to the death of his wife 22.
EDWARD A. BRIDGMAN.

ROCHESTER.—BAKER THEATRE (John E. Boyle, mgr.): Notwithstanding the severe blizzard Dec. 27, the Seventy-first Regiment Band concert attracted an appreciative audience. The Flaming Arrow 28-30 pleased fine houses; co. satisfactory. A Desperate Chance 31-2 was presented to good business. Through Fire and Water 4-6.——NATIONAL THEATRE (Max Hurtig, mgr.): Buster Brown 28-30 attracted and satisfied large audiences. The organization is unusually well balanced and headed by the diminutive comedian, Gabriel, ably assisted by George All, and Al. Lamar, and a strong chorus, easily made a hit. Soldiers of Fortune was presented 31-2 to good sized houses and the good work of the co. was liberally applauded. Rebecca Warren in Tess of the D'Urbervilles 4-6. Edward Harrigan in Old Lavender 7. Field's Minstrels 8, 9.——LYCEUM THEATRE (N. E. Wolff, mgr.): The Yale College Glee Club appeared before a fashionable audience 28. Robert Mantell in The Light of Other Days 31; fair. Forbes Robertson and Gertrude Elliott in The Light That Failed 1, 2; medium.
J. W. CARRUTHERS.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Daniel Sully in The Old Mill Stream Dec. 25, 26, did a fair business and gave a pleasing performance; his support was good. Bob and Julia Fitzsimmons 28-31 had a good vaudeville co., and the attendance increased at each performance. James K. Hackett in The Crown Prince 1. A Country Girl 2. Professor Baldwin 4.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Buster Brown "was tried on the dog" 25, and the canine lived. It was a large and well balanced co. headed by Gabriel, the funniest little comedian seen here this season. Manager Currie and R. F. Outcault were among the audience. Richard Mansfield played Old Heidelberg 26 to $2,000 and pleased everybody. The Choir Boy of St. Mary's filled the house 28-30. Queen of the White Slaves 31-2. The Price of Honor 4-6.
CHARLES N. PHELPS.

ELMIRA.—LYCEUM THEATRE (M. Reis, mgr.): Hello, Bill Dec. 25; two large houses. Soldiers of Fortune 26; excellent house pleased. Sadie Martinot in The Second Mrs. Tanqueray 28; fair house; good performance. The Scout's Revenge 29; small house. Cornell's Humpty Dumpty 30; excellent house. The Wayward Son 31. Why Women Sin 1. Indoor Circus 2. Over Niagara Falls 4. G. R. Wendling 7. A Midnight Confession 8. Heart of Maryland 9.——AUDITORIUM (E. H. Colburn, mgr.): Dark.——ITEMS: C. H. Armitage, formerly manager of Al. G. Field's Minstrels, and for the last three years dramatic editor of the "Telegram," has resigned and become a member of the staff of the Buffalo "Commercial." He is replaced by W. C. Gill, formerly of the "Advertiser."—R. S. Smith, a dramatic writer on the "Gazette," has gone to the Albany "Journal."
J. MAXWELL REERS.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.): The Light That Failed Dec. 28; medium house. The Heart of Maryland 1.——GRISWOLD OPERA HOUSE (M. Reis, mgr.): The initial production of A Midnight Marriage 24-26, by Hal Reid, delighted large audiences; co. good. Daniel Sully in The Old Mill Stream 28-30; fine houses. The Choir Boy of St. Marys 31-2. The Scout's Revenge 3-5.——LYCEUM THEATRE (R. H. Keller, mgr.): A Ragged Hero 24-26 drew well. Escaped from Sing Sing 28-30; good houses. Why Girls Leave Home 31-2. A Little Outcast 4-6. The Price of Honor 7-9. Deserted at the Altar 11-13. Her Marriage Vow 14-16. Wife in Name Only 18-20.
CHARLES H. EVANS.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): A Desperate Chance Dec. 25, 26 to fair audiences; seemed to please. Dark 28, 29. Forbes Robertson and Gertrude Elliott in The Light that Failed 30 to good attendance; excellent performance. James K. Hackett in The Crown Prince 31; large audience; good performance. Robert Mantell in The Light of Other Days 1.
JOHN C. WALLER.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Aubrey Stock co. closed a two weeks' engagement Dec. 26. With the co. were two little girls, known as the La Tour Sisters, whose singing and dancing specialty was one of the best ever seen here. Forbes Robertson and Gertrude Elliott and their splendid English co. presented in a powerful manner The Light that Failed to a large and delighted house 29; it was by far the finest attraction seen here this season. Mr. Robertson's Dick Helder was powerfully portrayed, while Miss Elliott was all that could be desired as Maisie. While every one of the cast was deserving of utmost praise, individual mention should be made of Aureol Lee, who, as Bessie Broke, gave the stars exceptionally good support. Thelma 30. Daniel Sully 31. Vogel's Minstrels 1. Heart of Maryland 2. Daniel Ryan co. 4-9. Payton Comedy co. 11-16.——ITEM: Daniel Sully will present his new play, The Chief Justice, for the first time on any stage, here 31. David C. Lithgow and his assistant, Mr. Hatch, the well-known Troy scenic artists, have been here painting the new scenery for the play.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Stetson's U. T. C. Dec. 25; crowded houses and good performance. The Flaming Arrow 4. The Sign of the Cross 9. Why Women Sin 11. Miss New York, Jr., 16. The Heart of Maryland 23.——ITEM: James J. Mulbay, correspondent of THE MIRROR at Dunkirk, N. Y., returned home from Scranton, Pa., after spending Christmas with his brother, Edmond Mulbay, leading man with Her Marriage Vow co.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Garside-Condit-Mack co. Dec. 21-26 in Forgiven, The Sleeping City, Resurrection, Michael Strogoff, The Octoroon, A Case of Identity, and Jesse James pleased large houses. Daniel Sully 1. Hi Henry 2. Cornell's Humpty Dumpty 4. Ellinora 5. Carner Stock co. 7-9. The Moonshiner's Daughter 11. Thelma 14. Robert Hilliard 15, auspices Canton Oswego. A Ragged Hero 16.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): The Giant's Causeway Dec. 25; fair performance to good business. Samri S. Baldwin, the White Mahatma, 21-2.——EMPIRE OPERA HOUSE (I. Mitchell, mgr.): Midnight in Chinatown 25 pleased good business. Escaped from Sing Sing 26; good performance and business. The Fays opened week of 28-2 to S. R. O.; excellent entertainment. Wife in Name Only 5.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. R. Sweet, mgr.): John W. Vogel's Minstrels Dec. 28 pleased large crowds. Jere McAuliffe Stock co. 28-2 opened in Between Love and Duty, followed by A Wife's Honor, Shamus O'Brien, A Desperate Game, and The Belle of Richmond first half of week, to good business; satisfactory co.; unusually good specialties. Queen of the White Slaves 5. Miss New York, Jr., 6. Royal Marine Band 13.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): The Lorraine Repertoire co. Dec. 28-1; good co. and business. Plays: La Belle Marie, Between Evening and Dawn, Pygmalion and Galatea, A Royal Prisoner, and Camille. Sir Henry Irving in The Merchant of Venice 7. The Heart of Maryland 9. The Chinese Honeymoon 11. The County Fair 13. Grace Von Studdiford in The Red Feather 14. Ethel Barrymore in Cousin Kate 16.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Marion Francis Stock co. Dec. 25-3 opened to big business, giving good satisfaction. Plays presented first part of engagement: Tennessee's Pardner, The Burglar and the Waif, The Texas Girl. Good specialties are introduced by Marshall, the juggler, and the Woodburys in songs. Heart of Maryland 4. Vogel's Minstrels 5. Field's Minstrels 18.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Burke-McCann co. last half of week Dec. 21-26 to small houses. Plays: Dangers of a Great City, Honor Among Thieves, My Friend Hogan, and Jessie James, the King Outlaw. Humpty Dumpty 29; good house; pleased. Peck's Bad Boy 2. Why Women Sin 4.

BINGHAMTON.—BIJOU THEATRE (J. P. E. Clark, mgr.): The Burglar Dec. 24-26; good houses. Garside, Condit and Mack began a week's engagement 28 to capacity. The Rhea Lorraine co. 4-9.——ITEM: The Press Club entertained Charles Barrington, William Dunley, and Thomas Shea, of The Real Widow Brown co., 23.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman Exchange, lessee; E. W. Glanche, local mgr.): Stetson's U. T. C. to light business Dec. 23. The Burke and McCann co. 28-2 in The Man in the Overalls, A Soldier in the Ranks, Honor Among Thieves, The Prisoner of Windham, A Factory Girl, and Perils of a Great City.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Othello Dec. 14; excellent performance to fair house. Over Niagara Falls 19; pleasing performance to good houses. The Game Keeper 25; excellent production to capacity. Vogel's Minstrels 28 pleased good house. Thelma 1. Garside, Condit and Mack's Comedy co. 4-9.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): The Lorraine co. Dec. 21-26; poor business. Plays: A Royal Prisoner, Camille, La Belle Marie, Pygmalion and Galatea, Thelma 28; fair business and performance. England's Moving Pictures 1. Humpty Dumpty 2. Shipman's co. in Othello 4. A Chinese Honeymoon 12. Al. G. Field's Minstrels 14.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, lessee; J. J. Waters, res. mgr.): Stetson's U. T. C. Dec. 28; business and co. good. The Wayward Son 29; co. and business fair. J. Murphy 1, matinee and night. A Handsome Cabman co. 2. The Flaming Arrow 5. The Great Buffalo Tragedy 6. England's Pictures 7. Othello 8. Over Niagara Falls 9.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Dark Dec. 21-26. Marks Brothers' Dramatic co. 28-2 in The Duke's Daughter, Crimes of London, The Three Musketeers, Kathleen Mavourneen, A Mother's Heart, Under Two Flags, The Mountain Queen, and The Little Minister. Vogel's Minstrels 7.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): The Buffalo Tragedy Dec. 25 failed to materialize. Othello 28; excellent production to an appreciative audience. Pope Leo XIII Pictures 1. Marion Francis 4-9. Robert B. Mantell 19.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lamberg, mgr.): Chicago Stock co. Dec. 21-26; light business; first-class co. The Lilly and the Prince 28; small house; co. excellent. Joe Murphy 31. Morgan & Hoyt's Pictures 1. Rip Van Winkle 2. A Desperate Chance 4. Flaming Arrow 6.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): E. V. Phelan Stock co. Dec. 28-2 (second week). Plays: The Power of the Cross, Forgiven, On the Wabash, Resurrection; Led Astray, The Road to Ruin, The Still Alarm, The Planter's Wife, and A Woman's Victory; business good.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Ethel Brandon in Thelma Dec. 31 pleased large audiences. George Hall in A Ragged Hero 1; capacity business. Vogel's Minstrels 4; large business. Jere McAuliffe Stock co. 4-9.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): The Real Widow Brown pleased crowded houses afternoon and night 28. The Hanson Cabman to fair house 29; co. fair. Why Women Sin 31.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): The Lilly and the Prince drew two large houses Dec. 25. Humpty Dumpty 28; pleasing performance; drew well. The Wayward Son had a fair sized audience 30.

ST. JOHNSVILLE.—WHYLAND OPERA HOUSE (Mrs. Charles Whyland, mgr.): Hi Henry's Minstrels Dec. 28; capacity pleased. Side Tracked 5. Miss New York, Jr., 17. The Moonshiner's Daughter 26.

WARSAW.—NEW FARMAN THEATRE (D. M. Cauffman, mgr.): This new house was opened with A Gentleman of France Dec. 28; fine performance; to capacity. Why Women Sin 7. Along the Kennebec 13.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Sadie Martinot in The Second Mrs. Tanqueray Dec. 29 delighted large audience. A Ragged Hero 7. Othello 19. County Fair 22.

FORT PLAIN.—FRITCHER OPERA HOUSE (Nelson Smith, mgr.): Hi Henry's Minstrels Dec. 26; performance good; crowded house. Harry Leigston in Othello 30.

PORT JERVIS.—CASINO THEATRE (O. S. Hathaway, mgr.): Keystone Opera co. in La Mascotte 24; light business; fair performance. Over Niagara Falls 26 to medium business; pleasing performance.

OSWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, mgrs.): The Gay Mr. Goldstein Dec. 26; fair co.; poor business. England's Moving Pictures 29 pleased fair house.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): Othello Dec. 26; pleased house; capacity. Hi Henry's Minstrels 29; large business pleased. Thelma 6. Humpty Dumpty 8.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): The Scout's Revenge Dec. 31 to good house. Harry Leighton 1 pleased capacity. The Chicago Stock co. 4-9.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, mgr.): Citizens' Band Minstrels (local) Dec. 28, 29; big house and good show. Peck's Bad Boy 1; good show and house.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Along the Kennebec Dec. 29; fair house and performance. Miss New York, Jr., 5.

LYONS.—MEMORIAL THEATRE (Wallace and Gilmore, mgrs.): The Great Buffalo Tragedy 2. Elmora 11. Charles T. Falles Comedy co. 14-16.

MATTEAWAN.—OPERA HOUSE (W. S. Dibble, prop.): Dark Dec. 21-26. Perschi-Belini Stock co. failed to appear, though well billed.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Peck's Bad Boy Dec. 30; pleasing performance to good business. The Moonshiner's Daughter 6.

CLYDE.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Peck's Bad Boy Dec. 28; very small house. The Moonshiner's Daughter 8.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): The Giant's Causeway Dec. 30 failed to appear. Chicago Stock co. 4-9.

PENN YANN.—YATES LYCEUM (H. E. Bell, mgr.): Humpty Dumpty Dec. 31.

BATH.—CASINO OPERA HOUSE (C. A. Shults, mgr.): Dark.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): Dark. Over Niagara Falls 5.

PERRY.—AUDITORIUM (Cole and Stanton, mgrs.): Why Women Sin 7.

NORTH CAROLINA.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Romeo and Juliet Dec. 28 to poor house (snow storm); performance good. Mabel Paige 28-2 in The Princess of Patches, Our Young Minister, Becky Blitch, and The Circus Girl, to largest houses of season; performances excellent. A Modern Shakespeare (local) 6.

CHARLOTTE.—ACADEMY OF MUSIC (J. S. Elburg, mgr.): Mildred and Rouclere Dec. 26 gave a poor performance to poor business. Roselle Knott in When Knighthood Was in Flower 30 to small business; performance splendid.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. H. Hill and Sons, mgrs.): Mabel Paige co. Dec. 24-26 excellent co.; fine business.

RALEIGH.—ACADEMY OF MUSIC (Everard Baker, mgr.): Dark Dec. 28-2. Mabel Paige 4-9.

WINSTON-SALEM.—ELKS' AUDITORIUM (J. M. Wilson, mgr.): Mildred and Rouclere Dec. 31.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): What Happened to Jones Dec. 21; fair co. and business. Imson and Edgar's Ideals 22-26; poor co. and business. Plays: The Stock Broker, Hooper, The Agent, A Sly Fox, A Man's Honor, and Marked by Fate. Lost River 30. Human Hearts 4. The Colorado Waif 6. Devil's Auction 11.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Edison Kinetoscope co. disappointed light houses Dec. 25, matinee and evening. Lost River attracted fair business 28; pleased house. Human Hearts 1. A Colorado Waif 4. Devil's Auction 7. A Girl from Sweden 12.

MANDAN.—OPERA HOUSE: Dode-Fiske Orchestra Dec. 30. Russell Musical Novelty co. 7. The Girl from Sweden 23. The Slave of the Mine 26.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): Dark.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hausseman, mgr.): Dark.

OHIO.

WARREN.—OPERA HOUSE (Dana Brothers and Leslie, mgrs.): Arizona Dec. 16; good co. and satisfaction; good business. 'Way Down East 18; excellent co.; fair house. A Man of the World 23; satisfaction given; small house. When a Man's Wife's Away 25; fair co. and business; poor play. East Lynne 29; fair house. When Women Love 31. A Gentleman of France 4. Chicago Novelty co. 5 (firemen's benefit). Over Niagara Falls 15. Damon and Pythias 19. Jefferson's Rip Van Winkle 22. Young Tobe Hoxie 26 (return). For Her Children's Sake 28.——ITEM: The new $30,000 Verbeck Theatre at Niles was opened on Dec. 21 with The Greatest Thing in the World, which was witnessed by a crowded house. Niles citizens gave a $5,000 guarantee for the opening night to secure the theatre. Good crowds have attended all the performances so far given. The house is small, but built on the city theatre plan, and is very cozy. R. H. Haem is the local manager. The attractions for January booked are Just Struck Town 1, 31 Plunkard 2, White's Faust 7, A Gentleman from Gascony 14, Gorton's Minstrels 22, Under Southern Skies 19, When Johnny Comes Marching Home 26.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus. mgr.): Quincy Adams Sawyer Dec. 25, 26; fair co.; good business. The Governor's Son 29; poor performance; good business. The Prince of Pilsen 31. Mrs. Leslie Carter 1, 2. The Storks 4. Charles Hawtrey 5. Otis Skinner and Ada Rehan 6. Floradora 7.——PARK THEATRE (Harry E. Feicht, mgr.): To Die at Dawn 24-26; good melodrama; capacity business. Buried at Sea 28-30; thrilling features of show pleased big houses. The Queen of the Highway 31-2. The Pride of Jennico 4-6.——ITEMS: Contracts were let for the construction of the New National Theatre 26. Ground broken 28.—Gil. Burroughs, the popular treasurer of Park Theatre, has been appointed manager of the Park and the New National theatres. Harry E. Feicht resigned to enter the lecture field.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): The Queen of the Highway Dec. 24; fair co. Shay Opera co. 25 in Il Trovatore and Carmen; two performances; pleased capacity. 31 Plunkard 26; good co.; fair business. Al. G. Field's Minstrels 28; good co.; pleased. The Earl of Pawtucket 29; excellent co. and business. Mabel McKinley, assisted by Mrs. Charlotte Williams, violinist; Mrs. Reginald Bulley, pianist; John Eberly, baritone; Carey McAfee, and Oscar Elmore, 30 (benefit Aultman Hospital); crowded house; pleased. Buried at Sea 5. The Life of a Fireman 6, 7 (local). A Gentleman of France 9. Two Little Waifs 12. Lovers' Lane 14. Dare Devil Dorothy 16. Myrkle-Harder co. 18-23.——ITEM: Mrs. Mabel McKinley Baer was the guest while here of Mrs. William McKinley. A tea was given in her honor at the residence of Mrs. Mary Reynolds.

HAMILTON.—THE JEFFERSON (Tom A. Smith, mgr.): The Christian Dec. 25; two big houses; capable co. Patrice in Driven from Home 26; big business. On account of illness of Rilla Willard, there was no performance of The New Dominion 28. When Johnny Comes Marching Home 7. The Sign of the Cross 9. Kathryn Osterman in Miss Petticoats 12. The Lily and the Prince 13. Leon Herrmann 15.——GLOBE OPERA HOUSE (Tom A. Smith, mgr.): The Ina Lehr co. 21-26 (except 25) did fairly well with In Old Virginia, A Western Girl, The Ambitious Mrs. Finnegan, Wolves of New York, A New Coon in Town, and Kit Carson. Peck's Bad Boy amused two large audiences 25. The Allen Vaudeville co. 28-2 opened to fair house. Human Hearts 8. Stetson's U. T. C. 14.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): Johnstown Flood Dec. 25; medium; fair business. Rose Cecilia Shay 26 in Carmen and Il Trovatore; small, but delighted audience; co. very good. Alice Fischer in What's the Matter with Susan 28; co. excellent; business fair. Al. G. Field 29; large house; co. fine. The Lily and the Judge 1. The Beauty Doctor 2. A Gentleman of France 4.——GRAND OPERA HOUSE (T. K. Albaugh, mgr.): When Women Love 24-26; co. satisfied fair business. Maybelle Carolyn, Church reader, 27; very fine. Joe Welch in The Peddler 28-30; co. good; attendance fair. Buried at Sea 31-2. M'liss 4-6.

STEUBENVILLE.—GRAND (W. R. Lipps, mgr.): Patrice in Driven from Home to big houses Dec. 25. Earl of Pawtucket 30; excellent performance; good co. Charles Dalton in A Gentleman of France 1. Hickman Brothers in Down and Up 4. The Gay Mr. Goldstein 6. Pope Glee Club (local) 7. Shay Opera co. 9. Chester De Vonde 11-16. Over Niagara Falls 18. Flaming Arrow 19. For Her Children's Sake 21. A Handsome Cabman 20. When Johnny Comes Marching Home 23. Hello, Bill 25. Her Only Sin 26. Buried at Sea 27. An Orphan's Prayer 30.

ATHENS.—OPERA HOUSE (Slaughter, Finstenwald and Hedges): A Royal Slave Dec. 24; excellent performance; to good business. They will play a return engagement. Peter J. White in Francesca da Rimini and Cavalleria Rusticana 30.——ITEM: [illegible] the management of A. [illegible] banner for the co. at [illegible] excellent repast was [illegible] thoroughly enjoyable time.

CHILLICOTHE.—R. Wolfe, mgr.: Rose [illegible] Dec. 16; excellent co. [illegible] Williams Stock co. [illegible] business. Plays: A Man [illegible] City, Dr. Jekyll and Mr. [illegible] Camille. In the Eyes of the World, The Runaway Wife, and In the Rogue's Gallery. [illegible] The Adventures of Gerard 26; play well [illegible] ence fair. Lovers' Lane [illegible] A Break for Liberty 2.

PIQUA.—MAYS' OPERA [illegible] Mays, mgr.: Christmas matinee [illegible] Starbeck in Carmen drew well, but failed to please. The Queen of the Highway 26 to good business; [illegible] ble co.; satisfaction. The Prince of Pilsen 29 to S. R. O.; well balanced co. very good performance. Robert Smeck, a Piqua favorite, was given a hearty welcome. Alphonse and Gaston [illegible] Date filled by East Lynne. When Johnny Comes Marching Home 2. Francesca da Rimini 4. Wallace Whiteside 6. Her Fatal Sin 9.

LIMA.—FAUROT OPERA HOUSE (F. F. Maxwell, mgr.): Two Married Men pleased good house Dec. 21. Pickings from Puck 23; good performance; fair audience. Eight Bells 25 to large house. The Governor's Son pleased fair audience 26. The Prince of Pilsen delighted S. R. O. 28. James O'Neil in The Adventures of Gerard 29 gave satisfaction to small audience. Dainty Pace Extravaganza co. 30. When Johnny Comes Marching Home 1. Rose Cecilia Shay Grand Opera co. in Il Trovatore 2.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, mgr.): Four Browns in The President's Daughter Dec. 25 to good business; fair co. Damon and Pythias 26 to fair house; good co. When Johnny Comes Marching Home 31 to full house; most excellent co. and production. Rose Cecilia Shay Opera co. in Carmen and Il Trovatore 1. The Governor's Son 2.——ITEM: Four Browns in The President's Daughter disbanded in Defiance Dec. 28, paid salaries and returned to the metropolis.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, mgr.): When Johnny Comes Marching Home to S. R. O.; two performances; everybody delighted. The Beauty Doctor pleased a large audience 29. Eugenie Blair in Magda to a large audience 30. Floradora 1. Shay Grand Opera co. 5. Maud R. Reath 8. Walter Whiteside 9. James Kennedy co. 11-16. German Theatre co. 18. The Sign of the Cross 19. Human Hearts 21. A Happy Tramp 23.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): 81 Plunkard Dec. 28; large houses; co. not up to standard. When Women Love 28 pleased fair audience. The Lily and the Prince 2. Happy Tramps 4. Buried at Sea 5. Two Married Men 8. Two Little Waifs 11. Damon and Pythias 14. Dare Devil Dorothy 15. The Flaming Arrow 20. Thomas Jefferson 23. Her Only Sin 25. When Johnny Comes Marching Home 29. Al. Martin's U. T. C. 30.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Dora Thorne Dec. 23; performance and business fair. Clay Clement in The New Dominion 25; co. and presentation excellent to large matinee and S. R. O. at night. Two Little Waifs 26; large audience pleased. The Prince of Pilsen 30. The Governor's Son 1. David Harum 2. Charles Hawtrey in The Man from Blankley's 6.

ASHTABULA.—AUDITORIUM (M. R. Williams, mgr.): Princess Chic Dec. 16; fine production; large house. Arizona 17; good co.; good house. Humpty Dumpty 18; good production; good house. A Break for Liberty 25; good co.; fair house. M'liss 26; good co.; fair house. Just Struck Town 30. 81 Plunkard 1. Man of France 8.

BOWLING GREEN.—CHIDESTER THEATRE (J. F. Hutchinson, mgr.): Two Married Men Dec. 25; fair performance; good house. An Orphan's Prayer 26; excellent performance; good business. Hearts of Oak 30. The Manxman 1. Johnstown Flood 4. Side Tracked 20. Cleveland's Minstrels 26. Doings of Mr. Dooley 28. The Flaming Arrow 30.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): A Little Outcast Dec. 22; good co.; pleased packed house. Al. G. Field's Minstrels 26 pleased full house. The Lily and the Prince 31. The Great Lafayette 5. Two Little Waifs 9. Beyond Pardon 14. Over Niagara Falls 19. Her Only Sin 23. Why Women Sin 28.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.):

FLASHES FROM PARIS.

The Sorceress Affords Success for Both London and Bernhardt—Notes in the Gay City.

(Special Correspondence of The Mirror.)

PARIS, Dec. 17, 1903.

The Sorceress, London's latest play, with incidental music by Xavier Leroux, is a success. It is worthy of the author of Robespierre, Fredora and Dante, and its fourth act makes one think of what Victor Hugo said to Balzac: "You have invented a new shudder." Bernhardt scored as heavily as Sardou, and rose to great heights as the lovely infidel. It was produced last night in her own theatre, and a magnificent audience, the cream of Paris, applauded her and Sardou to their heart's content.

The scene of The Sorceress is laid in Toledo, in the middle ages. Zoroya, the daughter of a Moorish doctor, is in love with Don Enrique, a Spanish captain. He loves her, although he is bethrothed to Juana, the Governor's daughter. Juana is a sleep walker, and goes to Zoroya to be cured of her malady, for Zoroya's reputation as a sorceress is celebrated. While talking to Zoroya, Juana tells her that she is to marry Don Enrique next day. Zoroya makes up her well developed mind that Juana will do nothing of the kind, and gaining entrance to the Governor's (Juana's father's) palace, she hypnotizes Juana into a deep sleep. When Don Enrique, the captain, goes to the bridal chamber he is stopped at the door by the veiled Zoroya, who gives him a terrible dressing down for his treachery. Enrique tells her that he was engaged to Juana before he knew Zoroya, and that he was bound in honor to be loyal to his pledge. Zoroya, impressed in spite of herself, is about to forgive Enrique, when she is arrested for witchcraft. Don Enrique defends Zoroya, kills an officer, and both are haled before the inquisition tribunal.

Then comes Bernhardt's great scene, in which she, as Zoroya, to save Enrique, confesses that she had bewitched him, and that the guilt is hers only. Don Enrique is acquitted, and Zoroya is condemned to Joan of Arc's fate—the faggot and the stake. Don Enrique is at the stake, to die with her, if necessary, when the pardon from the Governor arrives, because Zoroya is the only one who can awaken his daughter, Juana. This pardon maddens the mob, and they attempt to tear Zoroya to pieces, and Don Enrique draws his sword to defend her. Zoroya, seeing that fate is too much for her, poisons Enrique with a kiss, and they both die together to the horrible joy of the terrible mob.

Bernhardt was simply royal. The production is all that can be desired in richness and variety of scenery and costumes. The marvelous couple, Bernhardt and Sardou, are as fresh and vital as any half their years. I think that they may go on forever. Anyway, with Sardou on her staff, Sara can snap her jeweled fingers at M. Rostand, and his determination to write no more plays for her. S. and S. are the talk of the boulevards to-day.

The Belle of New York is running at the Moulin Rouge. It is an abbreviated edition.

George Fuller Golden did the theatres and cafés of Paris, a little while ago, and entertained a lot of Americans every night in whatever café he found them. He made a friend of every man he met, for first, last and all the time, Mr. Golden is a man's man. His poem (written by himself), "The Poet and the Pugilist," in which Jim Corbett and a New York poet figure, is delightful. It is full of fine lines, as well as some prosy ones, but the prosy lines are full of humor.

The cakewalk is now a Parisian institution, and the American bioscope is in nearly every concert hall.

There are any number of American artists in the vaudeville houses,but as they are not doing conscientious work, I shall not mention their names. They think that it does not matter what they give to Pere, mere and les enfants, away from New York and the big American cities.

The automobile club furnished the automobiles, and two hundred ballot girls filled them, to-night at the opera gala performance, under the directorship of the Marquis de Dion, president of the automobile club. Four allegoric automobiles represented France, Spain, Russia, Austria, Germany, Italy, Belgium and Holland. America wasn't in it. America is not loved in Europe. American money is.

It is said that Rejane and her husband, Porel, are to be reconciled to each other. Rejane may appear in Pierre Veber and Henry Bernstein's new play Frère Jacques, after all.

Les Surprises du Divorce, by Paul Hervieu, produced at the Comedie Francais, is in five unsatisfying acts, and ends with a double tragedy. It was beautifully staged, and Madame Bartet, as Marianne, acted as well as the scenery was painted.

The censor has refused to license Ces Messieurs, on account of its pungent odor.

It now comes out that Sardou wrote The Sorceress twelve years ago!

Marton, a one-act comedy, by Charles Crandmongin, was produced last Sunday afternoon at the thirtieth Concert pour Tous, in the Salle des Agriculture, 8 Rue d'Athenes.

Modern Sports, at the Nouveau Cirque, seems to be in for a run. Two American dances have been introduced, the Trans-Atlantic and the Boston Ball. They are better than the cake walk, and not so vulgar.

Eugene Caron is dead, in his sixty-ninth year.

Paul Damala is the brother of Aristide Damala, who married Sara once upon a time and was then divorced. Paul is now Mayor of Piræus.

THE HERMIT.

MAGAZINE NOTE.

The New Shakespeareana for January, 1904, is quite up to the high standard of this celebrated quarterly. Its frontispiece is a facsimile of the title page of the Henry VIII Primer, the one in which Shakespeare was catechised, as were the other little schoolchildren of England in his day. It is worthy of a frame. The other articles are, Mr. Mallock's Title Pages on Shakespeare and John Davies, by Isaac Hull Platt; Heating a Library at Shakespeare's Expense, by Dr. Morgan; the Department of Textual Criticism and Marginalia, all of interest to the Skakesperean student.

PRETTY PEGGY POSTERS.

The Canadian authorities came to the conclusion last Thursday that the Grace George posters will never do for Montreal. The posters objected to show Peg Woffington pouring hot water on David Garrick. They evidently think that Peggy poured enough of that fluid on David during their partnership.

JEROME SYKES DEAD.

Jerome Sykes, the well-known comedian, and personally one of the most popular men in the profession, a portrait of whom appears on another page, died at the Stratford Hotel, in Chicago, on Dec. 29, after a very short illness with pneumonia. Since the beginning of the season Mr. Sykes had been on the road as the star of The Billionaire company—in which play he appeared last year at Daly's Theatre—and when taken ill he was playing an engagement at the Illinois Theatre. On Christmas Eve he was the host at a social gathering of the members of the company, and to add to the gaiety of the occasion he donned a Scotch costume and danced a Highland fling. The exertion and the subsequent chill added to a severe cold with which he was suffering, and on the following morning he was unable to leave his bed. His illness became steadily and rapidly worse. He lapsed into a state of coma on Monday, and was unconscious when he passed away.

Mr. Sykes was born in Washington, D. C., in 1868. He received his education at Princeton, and while there was prominent in athletics and in musical affairs. He went to Europe with the Princeton Glee Club, and while in Paris he devoted considerable time to the cultivation of his voice. His earliest appearance on the stage was with Ford's Opera company in Baltimore, in 1884. After that he was for a time a stereotyper in a Park Row printing house, and then he became a chorister with the Wilbur Opera Company. For several years he drifted about with various traveling companies in the West, and finally secured a New York hearing when The Fencing Master was produced with Marie Tempest as the star. In that production Mr. Sykes appeared as Pasquino, the court astrologer, and his impersonation brought him into sudden prominence and popularity.

After the run of The Fencing Master Mr. Sykes joined The Bostonians, and for several seasons he was Henry C. Barnabee's alternate in the role of the Sheriff of Nottingham, in Robin Hood, beside being the stage-manager of the company. His next engagement was with Lillian Russell, when he originated the role of Bayley Bangle in An American Beauty. For a short time he played Welkin Ring in A Round of Pleasure, and then he joined the Broadway Theatre Opera company to originate the role of Foxy Quiller in The Highwayman. His personal success in that production was so decided that the next season he became a star, and in that capacity appeared in Chris and the Wonderful Lamp. Next he starred in Foxy Quiller, a sequel to The Highwayman, which had a long run in New York and was long successful on the road. Last season he appeared in The Billionaire, and continued in that piece up to the time of his death.

Mr. Sykes was twice married. His first wife, known professionally as Agnes Sherwood, died in 1895. Five years afterward he married Jessie Wood, then a member of The Casino Girl company. Mrs. Sykes was with her husband during his last illness. In the latter years of his life Mr. Sykes was pecuniarily very successful. He owned considerable property in Brooklyn, and he had recently built a handsome Summer home at St. James, L. I. He was a member of the New York Athletic Club, the principal theatrical clubs of the city, and was one of the founders of the Flying Squadron. He was also a Mason.

The remains were brought to New York, accompanied by Mrs. Sykes and several members of The Billionaire company, and the funeral services were held in the Grand Lodge room of the Masonic Temple, at Sixth Avenue and Twenty-third Street, on Sunday afternoon. The Rev. Dr. George R. Van De Water read the Episcopal service for the dead and pronounced the eulogy. The Masonic service followed. During the ceremonies hymns were sung by a quartette composed of Eugene Cowles, Richie Ling, Arthur Barry and George Tennery, all of whom were close friends of Mr. Sykes. The pallbearers were Edgar Smith, Marc Klaw, Frank Perley, E. J. Connolly, Arthur J. Moore, Samuel Stewart, Meyer W. Livingston, and E. Q. Cordner. Many persons prominent in the profession were present, and the floral tributes were many and beautiful. The body was placed in a vault at Greenwood Cemetery, and later will be buried in the Episcopal Cemetery at St. James, L. I

RICHARD A. PURDY LECTURES.

Richard A. Purdy is to lecture at St. Bartholomew's Lyceum Hall, 205 East Forty-second street, New York, on Wednesday night, Jan. 6. His subject will be "Shakespeare's Julius Cæsar," in which Mr. Purdy is to take Shakespeare to task for treating Cæsar, the man, unfairly in his play.

THE DARLING OF THE GODS IN LONDON.

The Darling of the Gods was produced in London on Monday night, Dec. 28, by Beerbohm Tree. Scenically, it was a reproduction of the New York version. It met with a critical reception, but it appears to have been a success.

MUSIC NOTES.

Lohengrin, Aida, and The Barber of Seville were given at the Metropolitan Opera House the past week. The Philadelphia season of grand opera, under the management of Herr Conried, opened at the Academy of Music with Rigoletto last Tuesday evening. Within a period of two months twelve operas will be presented, with extra performances of Parsifal.

Pope Pius X has formulated a set of rules governing the music to be used in Catholic churches. He disapproves of the playing of compositions that are suited to concerts, and favors Gregorian music.

The final Bagby musical morning was given in the ballroom of the Waldorf-Astoria Dec. 28. Madame Sembrich was the star.

Madame Melba sailed for Liverpool on the *Saxonia* last Tuesday.

Owing to the success of the plan of having star conductors for the Philharmonic Society, it has been decided to repeat the experiment next season. Henry Wood and Richard Strauss will conduct the closing concerts.

The Oratorio Society gave The Messiah in Carnegie Hall last Tuesday afternoon and Wednesday evening. The soloists were Lillian Blauvelt, Janet Spencer, George Hamlin, and David Bispham.

Paul Von Moltke, the well-known violin soloist, has become the musical director at the New Rochelle Theatre.

COMPANIES CLOSING.

The Beggar Prince Opera company, at Napoleon, O., on Dec. 26.

The In Louisiana company, at Keokuk, Ia., on Dec. 25.

The Gentleman Burglar closed its season on Jan. 2.

The Giant's Causeway company closed temporarily on Jan. 2.

LETTER TO THE EDITOR.

About French Plays and Playwrights.

BUFFALO, N. Y., Dec. 26, 1903.

To the Editor of The Dramatic Mirror:

SIR,—In an article in THE MIRROR of Dec. 19, 1903, M. Gaston Mayer stated concerning M. Brieux's drama, The Stricken (Les Avaries), that "it was generally recognized at the same time, even in the eyes of the advanced school, that such subjects are better left to the Academy of Medicine, and are unsuitable in any form for treatment on the stage."

As an admirer of M. Brieux, I think it only just to request M. Mayer for his authority both for the statement that such was the opinion of the advanced school, or even the general opinion. The facts seem scarcely to support M. Mayer's statement. M. Brieux is intensely interested in the social regeneration of France, and strives constantly for such regeneration in his plays, which are all, to pilfer a golden phrase from the overflowing garner of Mr. Walkley, "epistles to the Lutetians." On Feb. 15, 1901, his drama on the wet nurse evil, The Women Substitutes, was produced at the Théâtre Antoine with M. Antoine as a *raisonneur*-physician and Madame Suzanne Desprès in a powerful emotional part. The play made an immense sensation, ran for 126 performances, and, we are told, perceptibly reduced wet nursing in France. M. Brieux very naturally continued his campaign in an earnest drama on the greatest evil in French life, in a society for the suppression of which he is a prominent member. M. Antoine gladly accepted the play, in which condemnation for the sin is balanced only by pity for the sinner, a drama filled as few dramas are with the three Pauline virtues, faith, hope and charity. The censorship, however, which allows the performance of the outrageous farces that disgrace France, was thrown into consternation by this work of deep thought and high idealism, and prohibited its production. M. Antoine's spirit was quite unsubdued.

On the evening intended for the play's first production, Nov. 11, 1901, there was no performance at the Théâtre Antoine; instead M. Brieux appeared personally on the Antoine stage, set with one of the scenes for La Terre, and read his play to an invited audience representing art, letters, science, philosophy, politics, and the stage. M. Gaston Mayer clearly was not present, since he speaks of a private performance of The Stricken, not a reading, a thing which never occurred, as any one interested may discover by referring to the files of the *Révue d'Art Dramatique*, particularly the number for December, 1901, first part, page 744, and second part, page 586. As a result of that reading I shall quote first the opinions of the *Révue d'Art Dramatique*, as the recognized organ of the advanced school, and secondly, the opinions of a prominent politician and a leading physician as representative of the general opinion. The criticism of The Stricken in the *Révue d'Art Dramatique*, together with that of M. Ancey's Ces Messieurs, also announced at the Antoine and forbidden by the censorship, was written by M. Lucien Besnard, who for a number of years had been editor of the *Révue*, and is favorably known on the French stage by a number of plays produced at independent theatres, and more particularly by his social tragedy, The Estate (Gymnase, Feb. 14, 1901). M. Besnard speaks in his introduction of two works of very lofty inspiration, and ends his section on The Stricken by declaring:

"There has been criticism of the inspiration too clearly utilitarian, and such criticism is clearly wrong. Brieux is of all the recent dramatic authors the most well-advised, the most skillful. He has written the play he wished to write, less a work than an act. For once the artist has yielded precedence to the philanthropic moralist. Let the tradesmen of the ivory tower, all the stricken of high and low literature, reproach Brieux for having placed his great talent at the service of so good a cause."

M. Eugene Morel, then editor of the *Révue*, and also honorably known among French dramalovers by his In the Night (Théâtre Des Escholiers, at the Théâtre Antoine, 18th November, 1897), written in collaboration with M. Andre de Lorde, and Stella (Renaissance, 25th January, 1902), with M. Jules Case, wrote editorially of the two prohibited plays as follows:

"The censorship, which had already prohibited this year Décadence, seemed in prohibiting two works so incontestibly honest, sane and with high purpose as the powerful work of George Ancey on the clergy, Ces Messieurs, and the moral play of Brieux on illnesses called shameful, The Stricken, at a time when the worst indecencies and jokes are displayed in the streets to the shame of Paris and the joy of strangers—seemed to affirm its resolution of reducing and confining the stage to the nonsense of farce and to allow its influence only in abasement."

This opinion of two young dramatists and critics is fully confirmed by a letter of a distinguished French Senator, M. L. Trarieux, to MM. Brieux and Antoine—only one of several I might cite—and an interview with Dr. Fournier, member of the Academy of Medicine, President of the society which I have mentioned, and to whom The Stricken is dedicated. Senator Trarieux wrote:

"I am still under the spell of yesterday evening, and I express to you my warmest thanks for the invitation. Your triumph could not have been more complete for either. The prohibited play has emerged triumphantly from its ordeal before a picked public, and all have borne grateful testimony to the manager who, after so many other services rendered to dramatic art, has had the intelligence and the courage to lend his state for this important manifestation.

"Never has the censorship received such a lesson. It is not a narrow intolerance of doctrine, an exaggerated and misplaced prudishness, which has, as ordinarily, put it in fault; it has shown itself capable of committing the most incomprehensible errors. It has sought childishly the danger of a scandal in the use of words which it wishes to confine to medical language. It has not seen the broad importance of the thesis upheld by the author, the gravity of the moral and profoundly human feeling which inspires it, the useful lesson from the social point of view that might result from it.

"It is the protest of grossly ignorant and out worn conventionality against the moralizing work of science and the action of its educative methods on manners."

In full agreement Dr. Fournier declared: "The play of M. Brieux called public attention to the peril; he closes it by counselling pity for the unhappy man who has contaminated his household and faith in his recovery. This conclusion is human and true. . . . The censorship has prohibited the play of Brieux. . . . We hoped that the play of M. Brieux would arouse consciences, would call the attention of the authorities, would create a movement: the censorship has prohibited it; it is a setback for our work, but it does not discourage us." The literate public indorsed the opinion of its leaders in politics and science. The printed book ran quickly through twenty editions, and the indignation almost caused the suppression of the censorship. On the stage one can scarcely ignore, though M. Mayer chooses to do so, the production at the Théâtre du Parc, Brussels, in the Spring of 1902. The Brussels correspondent of the *Révue d'Art Dramatique*, in the number for May, 1902, declares that "the success was pronounced," but I wish to cite especially the Brussels letter in the *Mercure de France* for April, 1902, from the famous Belgian man of letters, M. Georges Eekhoud, translator of Edward the Second, Philaster, and The Duchess of Malfi, whose tragedy, The Magnanimous Impostor, was recently awarded the second prize for Belgian plays for the last three years, the first prize naturally falling to Monna Vanna. "At the Parc, our chief theatre for modern plays," writes M. Eekhoud, "The Stricken, by Brieux, has just scored a triumphant and indeed rather unexpected success. In truth, this work, with a thesis prohibited by the Parisian censorship on account of the alleged boldness of subject, has gained in Belgium the voices of our most timorous newspapers, and even the warm approval of the sheets customarily distinguished for their hypocrisy and their pharisaism. Matrons and even very young women flock to each performance, and the management of the Parc has been obliged constantly to turn people away. Here public opinion congratulates M. Brieux upon having performed a task of a true moralist and of a benefactor of humanity. Several critics urged heads of families to take their sons to this instructive play." I do not quite see how from these facts M. Gaston Mayer derives his general agreement.

There are several other little mistakes in M. Mayer's article which, taken with the peculiar criticism of The Stricken, render it perhaps not ungenerous to infer that M. Mayer is one of those annoying beings who pick up a little gossip of the dressing-room and the foyer, and with this material as a basis rush, by a course of rash and headlong deduction, into a field scholars alone should tread—a class particularly pestiferous when writing of their native stage for a foreign audience. Scarcely a French dramatist escapes without minor mishandling. It seems rather strange in a discussion of M. Paul Hervieu to omit The Bearing of the Torch, which so stirred the critical dove-cots in Paris in the Spring of 1901, and is generally considered his most important play. M. Gabriel Trarieux is mentioned as if he were a mere beginner with The War in a Village, an inference scarcely courteous to his much appreciated With Faith in the Stars (Théâtre Antoine, 16th November, 1900), in which M. Antoine was very great, and his Joseph of Arimethea (Théâtre Antoine, 8th April, 1898), generally revived by M. Antoine as his Holy Week bill with The Assumption of Hannele.

One is told that M. de Curel's plays "have invariably met with greater appreciation in book form than on the boards," and it is inferred that he has had little stage success. This conclusion is only reached by the method, ingenious if not ingenuous, of suppressing all mention of the two plays generally deemed his chief works— the social tragedy, The Lion's Share, produced with success at the Théâtre Antoine, 26th November, 1897, and more particularly his philosophical tragedy of the clash between science and religion, The New Idol, which indeed had to wait for its production from 1895 to 1899, but which won at the Théâtre Antoine on 11th March, 1899, a triumph of thought and emotion and has ever since formed a regular part of the Antoine repertoire, and in Italy won success with Signor Ermete Zacconi alike with a first-night audience composed very largely of scientists and physicians, from Signore Cesare Lombroso and Guglielmo Ferrero down, and before more average audiences (an interesting account of Signor Zacconi's production will be found in a letter from the Italian dramatist and novelist, Signor Lucio d'Ambra in the *Révue d'Art Dramatique* for July, 1899). Even worse is the fate of M. Georges Ancey. We are told that M. Ancey's latest play, Ces Messieurs, is "his second effort; since The School for Widowers is the only other play by M. Ancey mentioned in the article, one infers, by M. Mayer's favorite method of induction, that it is the first play. The two statements are equally incorrect. M. Ancey's first play was, in fact, Monsieur Lamblin (Théâtre Libre, 15th June, 1888, revived at Grand Guignol, February, 1903). This one-act comedy not only won high praise from the regular critics, but from Henry Becque the declaration that when the Théâtre Libre gave Monsieur Lamblin "all the theories and all the technical tricks received that evening their death-blow" ("Souvenirs d'Un Auteur Dramatique," page 137). M. Ancey's second play was The Inseparables (Théâtre Libre, 2d May, 1899). Then as his third play came The School for Widowers (Théâtre Libre, 27th November, 1889, revived at Théâtre Antoine, 30th December, 1897). M. Mayer refers to the great success of The School for Widowers, and does not seem to be aware that at its first production the comedy failed before even a special public (see Sarcey, "Quarante Ans de Théâtre, VIII. 281, 282, and Faguet, "Notes sur le Théâtre Contemporain," II. 296 and 304), and that it was not until 1897 that it won its great success and its hundred-night run. M. Ancey's fourth play was an unimportant sentimental comedy, the only one not produced originally by M. Antoine, Grandmamma, given at the Odéon in 1890. I have not the play on my shelves and cannot give the exact date, but my authority for the year is the famous French critic, M. Georges Pellissier ("Le Mouvement Littéraire Contemporain," page 132). The fifth play was the living and famous study of feminine psychology, The Dupe (Théâtre Libre, 21st December, 1891, revived at Théâtre Antoine, 9th February, 1900). The sixth play was The Future (Théâtre Antoine, 25th January, 1899), which M. Pellissier considers M. Ancey's principal play and one of the best of the New French Comedy, and finally, in 1901, came as M. Ancey's seventh, not second, play, Ces Messieurs. One cannot even espouse, in this connection, the philosophy of Mr. Housman's Shropshire lad: from the terrors of M. Gaston Mayer death is no escape. Eugène Scribe, who was born in 1791, popular and influential, according to that standard historian, M. Gustave Larson, from 1815 to 1850, and died in 1861, is calmly placed by M. Mayer among the dramatists of the eighteenth century, side by side with Voltaire, Marivaux, and Beaumarchais: What would be thought of an English critic who put Bulwer side by side with Goldsmith and Sheridan? M. Gaston Mayer surely should not waste on criticism, where one habitually demands accuracy and documentation, so rich a creative imagination, and it is to be hoped that he will not again be allowed to give misinformation in the honorable pages of THE DRAMATIC MIRROR. Yours very truly,

JAMES PLATT WHITE.

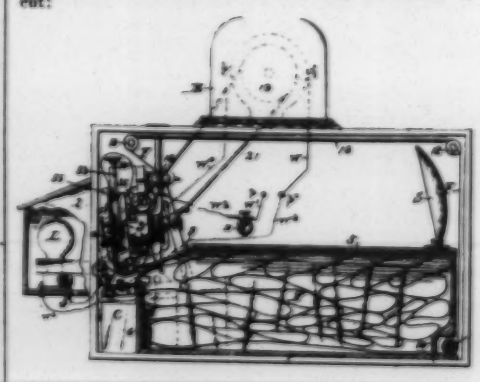
MRS. GILBERT AT THE FORREST HOME.

Mrs. G. H. Gilbert made a pilgrimage to the Edwin Forrest Home last week during her engagement in Philadelphia in Mice and Men. She was warmly received by the guests, many of whom were contemporaries of her in her younger years, and she passed a happy day with them, looking over the treasures, literary and artistic, of Springbrook.

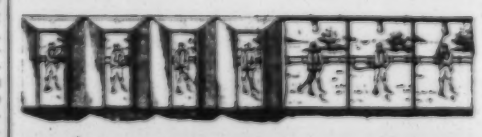
STAGE AND AMUSEMENT INVENTIONS.

Prepared exclusively for THE MIRROR by H. B. Wilson and Company, patent attorneys, of Washington, D. C.

Under date of March 10, 1898, Thomas Armat, of Washington, D. C., filed a patent on an apparatus for the exhibition of moving pictures, consisting of a screen, a means of intermittingly moving a movable film or band and an unobstructed casing for receiving the discharged film in loose folds and with mechanism whereby the film may be removed therefrom in suitable condition for further use, as shown by cut:



William A. Hadden, of New York, N. Y., under date of Jan. 31, 1903, filed a patent on an amusement device consisting of a casing divided into several compartments wherein are fixed innumerable pictures, as shown per cut:



The side walls are inclined and are fixed with means of illuminating same and also with means of controlling the illumination.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The last Sunday of the old year was spent by the general secretary in Cincinnati, O. On Dec. 27th inst. Mr. Bentley preached in St. Paul's Cathedral at eleven A. M. before a large and interested congregation. Bishop Boyd Vincent conducted the service, assisted by Dean Snedeker and the Rev. B. Nelson. In the afternoon Mr. Bentley preached at Grace Church, Avondale (Rev. T. McCready, rector), and in the evening at the Church of the Advent, Walnut Hills. On Monday, Dec. 28, a public meeting was held in Christ Church Parish House for the purpose of organizing the Cincinnati Chapter of the Alliance. There was a very large gathering, consisting of the clergy of the city, and many of the representative citizens and their wives.

Mr. Bentley gave a complete history of the alliance, its origin, aims and purpose, together with the preparatory movement in England known as the church and stage guild, which was succeeded by the Actors Church Union. The Rev. Paul Matthews, directing chaplain of the alliance in Cincinnati, presided and opened the meeting with prayer and followed this with a few well-chosen words.

Discussion followed the addresses and a resolution to organize the Cincinnati Chapter being unanimously carried, a special nominating committee, consisting of Dean Snedeker, Rev. Paul Matthews, and Mrs. Hayward, was appointed to prepare a list of officers. The committee reported in due time and the following ladies and gentlemen were elected: Right Rev. Boyd Vincent, honorary president; Rev. Paul Matthews, first vice-president; Rev. George Thayer, second vice-president; Gideon C. Wilson, secretary, and Rev. Howard Melish, treasurer. In the local council the following were elected: Rabbi Grossman, Mrs. Hayward, Rev. Herbert Bigelow, Mrs. Edward Roth and Rev. Charles F. Goss. Arrangements will be made to hold a reception early in the new year. From Cincinnati Mr. Bentley visited Pittsburgh and addressed the Quiz Club, consisting of the various clergymen of the city. The Rev. Dr. Arundel, president of the Pittsburgh Chapter, introduced the speaker, and at the close of the address several of those present became members of the Alliance. Last Sunday Mr. Bentley preached on the Alliance in St. Peter's Church, Baltimore, and yesterday (Monday) he addressed the Clerical Club of that city.

The National Council will hold its regular monthly meeting at the headquarters on Friday, Jan. 8, at 4 P. M. The General Secretary will be present and review the results of the three months' organizing tour just completed, and all members are earnestly urged to be present. Tea will be served as usual at the headquarters on Thursday afternoon, from 3 to 6 P. M., and all members and their friends are cordially invited.

The New York Chapter held its monthly meeting at the headquarters on Wednesday, Dec. 30, at 4 p. m., Rev. Dr. Stein in the chair. The Law Committee reported progress; also the Ways and Means Committee. The Membership Committee reported fifteen new members, as follows: E. S. Richmond, G. H. Richmond, George T. Ballachey, Frank Leo, St. Clair Bayfield, Mrs. Nickstrom, Robert Edeson, Ben Greet, Dr. Chapman, Rev. H. Knott, Rev. E. M. Parrott, Rev. C. C. Coffey. The January service will be held at Zion and St. Timothy Church, West Fifty-seventh Street, on Sunday, Jan. 17, and the reception will be held on Jan. 21, in the afternoon. Tea will be served as usual at the headquarters next Thursday at 3 P. M.

ROBERT CONNESS.

The professional career of Robert Conness (now playing Robert Emmet at the Fourteenth Street Theatre), an excellent picture of whom adorns the first page of THE MIRROR this week, was begun in Halifax, N. S., Sept. 20, 1894, with Rhea, in Much Ado About Nothing. He remained with Rhea one season, playing juveniles, the following season finding him playing Armstrong, in Alabama. Sixteen weeks with James O'Neil, in which he played juveniles and heavies, followed that engagement; then a season and a half with Daniel Frohman's Prisoner of Zenda company; a season as Captain Lovelace, in the Colonial Girl, with the same manager; two seasons in Stock, in Philadelphia and Kansas City; two summer sensons at the Gem Theatre, Peck's Island, Maine; four weeks at the Great Northern, Chicago, in Robert Emmet, and now in New York as the star in that play.

For a young actor, Mr. Conness has played many parts in his ten years' stage career, and if he had not played them well, he would still be in the Stock. His Emmet was praised by the best papers in the country, especially his speech before his execution. Mr. Conness is good looking, quiet and modest—qualities, with talent, which should send him far towards fame.

CATHOLIC AMATEURS.

The Catholic Institute Dramatic Association made its first bow for public honors at Institute Hall, Newark, N. J., Dec. 28, in The Guv'nor, before a large and appreciative audience. The work of the entire cast was surprisingly good, the stage-management of Professors Lytte and Leishman being excellent in its results. John Murphy was the John Butterscotch; Frank Smyth, Freddy; Edmund Quigley, Mr. Macliesfield; John D. McQuaid, Theodore, his son; George Walsh, Jellicoe; John Cummings, No. 3,047; Joseph Carroll, Gregory; William Starrs, Mr. Vellum; Frederick Walsh, Mr. McTody; John Sweeny, Ullage; Grace Hunter, Aurelia; Rose M. Hertel, Kate; Grace Feinan, Mrs. Macliesfield, and Lucy Wallace, Carrie. John Picott led the orchestra. Wanted, a Wife, will be the next play, toward the end of the month.

GOSSIP.

Charlotte Wiehe and her French company left for Canada last week, in order to hear pure French. They are to come back with next April's showers.

Marta of the Lowlands (Tierra Baja) has just been produced in Austria as a grand opera. In April it will be given also in operatic form in Paris.

The Eben Holden company (management Wildes and Clancy) closed a checkered career suddenly on Dec. 24 at Centralia, Ill. The players (some by the kind assistance of citizens) scattered in various directions, but not before attachments had been taken out and bonds filed by six of them for salary claims aggregating nearly $700. These attachments were levied upon the scenery and properties of the production, left in the hands of the local manager.

THE ANNIVERSARY-CHRISTMAS MIRROR.

A Work of Art.

Rochester Herald, Dec. 20.

The Christmas number of THE NEW YORK DRAMATIC MIRROR comes from the press as bright as a cluster of holly berries. It is pictorially a work of art and it possesses genuine literary merit. Its retrospective value is also conspicuous, for in this issue THE MIRROR celebrates its twenty-fifth anniversary; and many old theatregoers will enjoy the glance backward that its reminiscent pages afford. There are so many good features in it that nothing less than its index would include them all; but mention must be made of the story of "A Walk, Talk and Dinner With Charles Dickens," by Howard Paul, illustrated in a manner that seems to take the reader close beside the novelist as he brewed his famous gin punch. Three groups of "Children of the Stage" present a fascinating study in child personalities. Some of those ill inspired "reformers" who would keep children off the stage must need search for and long to duplicate those winsome little mimes in sweetness and intelligence of face. Whatever the stage may or may not do for the children, it has not robbed THE MIRROR'S subjects of any of their attractiveness. There is a page of the home interiors of celebrated players; and there is another page of corners of dressing-rooms. The new playhouses of New York city are all pictured forth. There is a wealth of dramatic fact and fiction, with many a gem of portraiture. Before he is aware of it the reader will have passed hours between the pages. In its own editorial, "A Glance Backward," THE MIRROR is modest in its record of achievement; but the fact that it has done much for the dramatic profession in America during its quarter century of useful life is not to be concealed—and it may be said that THE MIRROR is still championing the highest and best interests of the stage and in no way more effectively than in telling the truth about those elements and agencies, so marked of late, that make for its debasement and its absolute divorce from true art. If past success and present prosperity be truthful auguries of a bright future, THE NEW YORK DRAMATIC MIRROR needs no fairer prophecy than the shining record of its own career. May the next quarter of a century show as sure a progress and as high achievement; and may the retrospect then to be written record names as great in the history of the American stage as those which illuminate the pages of THE MIRROR in its twenty-fifth anniversary Christmas number—1903.

Every Line Entertaining.

Syracuse Post-Standard, Dec. 23.

Two birds are killed with one stone in the Christmas number of THE DRAMATIC MIRROR, for the issue not only celebrates the holiday season, but the twenty-fifth anniversary of the birth of that standard journal of dramatic doings. The anniversary number, greatly enlarged in size, contains eighty-four pages of entertaining reading matter and handsome illustrations, bound between colored covers of fanciful and artistic design. Many congratulatory letters from prominent theatrical people in praise of the policy of THE MIRROR in the past and wishing its editor, Harrison Grey Fiske, success in the future. Among the writers of such letters are Tony Pastor, Kyrle Bellew, Bronson Howard, Joseph Clark, John Corbin, Gustav Salvini, William Winter, John Hare, Pearl Craigie (John Oliver Hobbes), Tomasso Salvini, and Beerbohm Tree. Every line of the carefully selected and diversified literary matter is entertaining reading for theatrical folks. Howard Paul has an interesting article on "A Walk, Talk and Dinner with Charles Dickens." Felix Hecht contributes a valuable article on "The Dramaturgic Art of Sudermann." Milton Nobles has several interesting columns of "Shop Talk." From the pen of John Ernest McCann there is a one-act play, "The Lady of the Nile." Prominent stage people, including Wilton Lackaye, Kyrle Bellew, Mrs. Leslie Carter, Ada Rehan, Blanche Bates, Grace George, Maxine Elliott, Grace Van Studdiford, Lillian Russell, Anna Held, Paula Edwardes, Eleanor Merron, Eleanor Robson, Alice Fischer, Madge Carr Cook, and Jobyna Howland give experiences in a potpourri entitled "An Actor's Christmas." There are illustrations of "New York's Newer Theatres," "Players in their Dressing-Rooms," "Players at Home," and "Children of the Stage," besides many cuts of prominent stage artists. There is also the usual current theatrical news.

It is a Marvel.

Auburn Bulletin, Dec. 19.

The good old DRAMATIC MIRROR celebrates its twenty-fifth anniversary with the current issue. Typographically, artistically and otherwise the mammoth issue is a marvel. All will join in wishing THE MIRROR all kinds of success in the future and heartily endorse the following paragraph from The Usher's column: "THE MIRROR began its career as a lusty infant. It has waxed strong with growth, and it has always endeavored to employ its strength in furthering the best interests of the drama and those that worthily represent it. Davy Crockett's motto, 'Be sure you're right, then go ahead,' has seemed a good motto to THE MIRROR, and it has been followed steadfastly. It has never hesitated in the choice between principle and policy, and the course conviction dictated it has followed, irrespective of other considerations. It has had the firm approval and the moral support of the great self respecting majority of the world of the theatre in this, wherefore it has become a positive and, as the events of the past half-dozen years have shown—an unassailable force. Efforts of the corrupt ring that has sought to monopolise the theatrical business of this country to silence its voice of protest and rebuke, to injure its prosperity and to impair its field of usefulness ended in failure and disgrace. The futile attacks of these enemies served only to reveal their weakness and THE MIRROR'S strength. The congratulations and good wishes that have reached THE MIRROR in connection with its twenty-fifth anniversary are most gratifying. THE MIRROR reciprocates heartily the sentiments of its multitude of friends, and desires for them long life and prosperity."

Maintains a High Standard

Chicago Journal, Dec. 28, 1903.

With a very artistic and beautiful cover and page after page of good things to read and to look at THE DRAMATIC MIRROR'S Christmas number fully maintains the high standard of Mr. Fiske's publication. It is impossible to enumerate all of the contents. Among them are reminiscences of "A Walk and Talk with Charles Dickens," by Howard Paul; "The Dramaturgic Art of Sudermann," by Felix Hecht; a one-act play, "A Lady of the Nile," by John Ernest McCann; an account of the Boston Museum's famous stock company, with portraits of the members; "The Dramatic Evolution of France," by Gaston Mayer; "The Chicago Stage Before the Fire," by Albert L. Parkes, then manager of Hooley's Minstrels, with portraits of James H. McVicker and Richard H. Hooley; a remarkably clever satire, "The Up to Date Dramatist," by the veteran Stephen Fiske; poems by Sydney Rosenfeld and others; tales by Milton Nobles, Arthur Stringer, Gertrude Lynch, Henry Tyrrell, Charles H. Day, and others, and half-tone pictures of the new theatres of New York. Altogether Mr. Fiske is to be heartily congratulated on the beauty and interest of his Christmas number, which also, by the way, celebrates the twenty-fifth anniversary of THE MIRROR'S birth.

The Most Valuable Yet.

Newark Advertiser, Dec. 19.

The anniversary Christmas DRAMATIC MIRROR, a publication that marks the twenty-fifth year of the journal, is one of the handsomest of the Christmas publications issued. It contains eighty-four pages, and the cover is a most effective piece of color work by Hamilton King. Other artists represented are H. L. V. Parkhurst, by a page drawing; W. C. Rice, Jr., Jennett, and others, while caricatures of prominent playwrights have been supplied by Scotson Clark and Max Beerbohm. Timely and appropriate articles and stories have been contributed by Howard Paul, Sydney Cowell, Gertrude Andrews, Erroll Dunbar, W. J. Lawrence, Arthur Stringer, Milton Nobles, Stephen Fiske, Henry Tyrrell, John Ernest McCann, Charles H. Day, and a host of lesser lights in the professional and literary world. Add to all this wealth a score or more of half-tone portraits of prominent actors in characteristic poses, anecdotes of stage life without number, and the whole can be denominated the most valuable of all the Christmas dramatic numbers that have thus far seen the light.

[A Sumptuous Number

Cast, Columbus, O.

The holiday number of THE DRAMATIC MIRROR is a sumptuous example of magazine art. The number celebrates the twenty-fifth anniversary of THE MIRROR, and contains as one of its unique features a reproduction of the first page of THE MIRROR'S first edition, published January 4, 1879. The eighty-four pages of the number are replete with half-tones of interest to theatrical folk, and the entire magazine is a cause for congratulation to the publishers. An emblematic full-page drawing by Parkhurst illustrates the growth of THE MIRROR in its quarter century, and the cover design is a beautiful specimen of art from the pen of Hamilton King. Howard Paul contributes an excellent article on Charles Dickens, and Felix Hecht gives an entertaining exposition on the art of Sudermann. Several short stories and interesting articles fill up the pages and make the issue one worth filing away in the alcoves of theatrical literature.

Sure to be Read With Pleasure.

Boston Beacon.

Good things are always in abundance at the Christmas season, and literature contributes her share of the feast. Among the periodicals of "lighter vein" is THE NEW YORK DRAMATIC MIRROR, whose Christmas production is its twenty-fifth anniversary number as well. Among the interesting features found between its artistic covers is an article entitled "A Walk, Talk and Dinner with Charles Dickens," while several pages are devoted to photographs of the children of the stage. "Players at Home" form an interesting group, and "Players in the Dressing-Room" present a peep behind the scenes at some of the world's famous actors. "A Glimpse of the Days of Shakespeare" suggests a pleasing story, and, in fact, the entire magazine is sure to be read with pleasure by lovers of the stage and its people.

A Handsome Number.

Springfield, Mass., Republican.

THE DRAMATIC MIRROR for December 19 is not only the Christmas number, but the twenty-fifth anniversary issue. It is a handsome issue, with many good illlustrations and much interesting reading matter. "The Dramaturgic Art of Sudermann," by Felix Hecht; "The Occult Romance of a Trunk," by Gertrude Andrews; "A Fallacy Concerning Footlights," by W. J. Lawrence, illustrated by quaint pictures of old-time stages; "The Boston Museum's Famous Stock Company," by Frank Carlos Griffith; "Shop Talk," by Milton Nobles; "The Up to Date Dramatist," an amusing satirical skit, by Stephen Fiske; "The Dramatic Revival in Ireland," by Middleton Davies, and "The Dramatic Revolution in France," by Gaston Mayor, are among the special features.

A Veritable Storehouse.

Des Moines Register and Leader, Dec. 21.

The Christmas DRAMATIC MIRROR is a veritable theatrical storehouse, decorated with handsome pictures and hung with literary trophies. This handsome number marks the quarter century period of the paper's existence—a quarter century of earnest, intelligent labor for the betterment of the American drama. Among the numerous contributions is an interesting article by Howard Paul on Charles Dickens. The dramaturgic art of Sudermann, the famous German playwright, is treated with masterful detail by Felix Hecht. The men who made Sheridan's ride renowned are talked about by Edwin A Lee. There are a number of charming reminiscences by Frank Carlos Griffith, Albert L. Parks, and Henry George Hibbert. The fallacy of several dramatic traditions is shown up by W. J. Lawrence, of Dublin. There is a grist of good theatrical stories, much miscellany, both witty and instructive, and illustrations of merit.

Long Ago Took Front Rank.

Elmira Telegram, Dec. 20.

THE NEW YORK DRAMATIC MIRROR celebrates its twenty-fifth anniversary by issuing a Christmas number of eighty-four pages, which beats anything in the line of holiday numbers that even THE MIRROR ever put out. More than this need not be said, for THE MIRROR long ago took front rank among theatrical publications, both as regards news matter and mechanical work, and its Christmas numbers have always been marvels of excellence. This year the high standard is maintained and enhanced. Filled from cover to cover with entertaining reading, and pictures of scores of noted players, the Christmas MIRROR well deserves the warm praise it will undoubtedly receive.

Interesting and Beautiful.

Detroit Journal, Dec. 19.

The twenty-fifth anniversary Christmas number of THE NEW YORK DRAMATIC MIRROR is at hand, and an interesting and beautiful publication it is. Conspicuous in its pages are many letters and messages of congratulation and felicitation to Harrison Grey Fiske, the editor and proprietor. The special number of THE MIRROR contains among the many contributions one by Felix Hecht on "The Dramaturgic Art of Sudermann." Many prominent players have also contributed short articles, stories and anecdotes. There are pages devoted to reproductions of pictures showing well-known player folk in their homes and in their dressing-rooms, besides numerous portraits and drawings. One of the most amusing contributions is a caricature of Charles Hawtrey, drawn by Max Beerbohm.

Rich and Elegant.

St. Louis Star, Dec. 27.

The special Christmas edition of THE NEW YORK DRAMATIC MIRROR is one of the most ambitious undertakings that historic publication has set forth. This number, which is now out, is replete with special articles treating on the theatre, its history and developments. The best known players contribute interesting articles, while the illustrations, which are artistic and timely, add to the pleasure of the reader. The fiction stories with the stage as a background and the treatment of certain memorable events in the history of the stage, make it a timely offering for the holiday season. THE DRAMATIC MIRROR, while undertaking many ambitious undertakings in the way of Christmas editions, surpasses itself in the wealth and elegance of this number.

Its Success Justified.

Chicago Inter-Ocean, Dec. 27.

The Christmas number of THE DRAMATIC MIRROR is this year combined with an anniversary number commemorating the twenty-fifth year of the periodical's life. The result is most pleasing. There are the usual pictures and fiction satisfying to the actor man and woman, and there is also a deal of information and shop gossip of interest to the theatre follower. THE MIRROR is a [illegible] professional journal. Whatever its editorial [illegible], it has never been permitted to interfere [illegible] of a newspaper—the publication of news and comment according to the profession it espouses. [illegible] quarter century of success and [illegible] the best wishes of the fraternity and a continuance of prosperity.

Strikingly Handsome and Interesting.

Boston Idea.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a strikingly handsome and interesting one—prosperous, too, in all its appearance. The cover bears a very effective design by H. Hamilton King, and quantities of illustrations are found within. This number is a twenty-fifth anniversary, and one of no small import. One of the most interesting features is found in the pictures of favorite players at home, while the stories, plays, poems, sketches and special historical and descriptive articles form a most versatile array of reading matter. In the dramatic sense, it is a most artistically comprehensive number and will win the attentive eye of every one before it comes.

The Premiere Organ of the Theatre.

Providence Telegram, Dec. 20.

There are lots of features which commend the twenty-fifth anniversary issue of THE NEW YORK DRAMATIC MIRROR, the premiere organ of the stage. One is a group of photographs showing prominent theatre folk in their homes, another is a series of dressing-room poses. Then there are pictures of children of the theatre, likenesses of leading players. Some pleasant reading in the way of stories and reminiscences is provided. The cover is done in colors in artistic fashion. The number is a credit to Publisher Fiske, who has outdone his own previous efforts in this number.

A Work of Art.

Youngstown Telegram, Dec. 19.

The "Telegram" is in receipt of a copy of the Christmas edition of THE NEW YORK DRAMATIC MIRROR. It is the twenty-fifth anniversary number and a work of art from the beautiful color cover by Hamilton King to the last pages, which contain the regular issue of this players' perfect periodical. THE MIRROR seems to have outdone itself this year. It has not only given some of the latest dramatic news, but some valuable history as well. It is profusely illustrated, and the timely stories that fill its pages will furnish agreeable reading for many days.

Always Bright and Up to Date.

Elmira Star, Dec. 18.

THE NEW YORK DRAMATIC MIRROR celebrates its twenty-fifth anniversary by a big double issue of a Christmas number. THE MIRROR is always bright and up to date, but its current offering goes even beyond its own limit. The number is full of good things, of interest to the public as well as to players. Elmira interests are always well looked after. The success of THE MIRROR has been phenomenal. Its friends hope it may be even more so during the next quarter of a century.

Eclipses All Past Efforts.

Elmira Gazette, Dec. 16.

The Christmas number of THE DRAMATIC MIRROR has been issued, and easily eclipses all past efforts of this leading theatrical publication. Articles of a timely and reminiscent nature pertaining to the stage appear in bewildering profusion, and many splendid photographs of leading stage favorites are given. THE MIRROR will, no doubt, be widely congratulated on its Christmas issue, and the publishers and editors will well deserve all the good things that may be said.

To Be Congratulated.

Newark Sunday Call, Dec. 20.

THE DRAMATIC MIRROR, which is widely known as the pioneer recorder of affairs theatrical, celebrated its silver anniversary last week by the issue of an illustrated number, which took up the discussion of many phases of the dramatic world. The illustrations were excellently reproduced and were interesting, while there were many feature articles of value. THE MIRROR is to be congratulated on the manner of its anniversary's observance; it was tastefully and successfully carried out.

Of Unusual Splendor.

Buffalo News, Dec. 20.

THE NEW YORK DRAMATIC MIRROR celebrates its twenty-fifth anniversary with a Christmas number of unusual splendor and attractiveness. It looks at you from the front cover page with the seductive eyes of an up-to-date poster girl, and within the volume there is much richness of illustration, reminiscence and stage talk of a most interesting character. THE MIRROR certainly deserves the prosperity of which its appearance gives evidence, and the "News" wishes it many happy returns of the day.

The Leading Theatrical Journal.

Kansas City Star.

The Christmas number of THE DRAMATIC MIRROR, as usual, is a fine piece of workmanship, and is interesting in subject matter and illustrations. The number also serves as a means of celebrating the twenty-fifth anniversary of this, the leading American theatrical journal, and special efforts were made, and successfully, to surpass previous numbers. The Christmas MIRROR is elaborate and attractive and has a variety of interesting matter.

Proposes to Remain at the Top.

Elmira Advertiser, Dec. 19.

The Christmas DRAMATIC MIRROR, which appeared this week, marks the twenty-fifth anniversary of that popular publication, and should be read by every person interested in theatrical matters. THE DRAMATIC MIRROR has long been noted for reliability on theatrical subjects, and, judging from the holiday number, its managers propose to remain at the top on all matters pertaining to the stage.

Praise Indeed.

Philadelphia North American.

The anniversary Christmas DRAMATIC MIRROR marks the twenty-fifth year of this journal. It is one of the most interesting and beautiful Christmas publications ever issued in this country, as well as one of the finest special numbers that THE MIRROR has yet published.

THE STOCK COMPANIES.

Emma Campbell left New York last week to join the Boyle Stock company in Nashville, Tenn., in which she will play characters and heavies.

* * *

The Belasco company at the Alcazar, San Francisco, offered Blue Jeans, Dec. 21, for two weeks with a cast embracing George Osbourne, Adele Block, Edwin T. Emery, Frances Starr, John Maher, James Durkin, Marie Howe, Harry Hilliard, Anita Allen, Luke Conness, and Maggie Frances Levy.

* * *

Lisle Leigh will open with the Albee Stock company in Keith's Theatre, Pawtucket, R. I., on Jan. 18.

* * *

Earle K. Mitchell has joined the stock company playing the Newcomb Theatre, New Orleans.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Merle H. Norton, mgr.): Paola, Kan., Jan. 5, Osawatomie 6, Garnett 7, Blue Mound 8, Iola 9, Gas City 12, Humboldt 13, Neodesha 14, Canny 18.

A BUNCH OF KEYS (Gus Bothner, mgr.): Clinton, Ill., Jan. 5, Sycamore 6, Rockford 7, Beloit, Wis., 8, Madison 9.

A COLORADO WAIF (Cross and Kimball, mgrs.): Crookston, Minn., Jan. 5, Fargo, N. D., 6, St. Cloud, Minn., 7, Litchfield 8, Wilmar 9, Montevideo 11, Aberdeen, S. D., 12, Redfield 13, Huron 14, Watertown 15, Marshall, Minn., 16.

A CONVICT'S DAUGHTER (R. G. Pray, mgr.): St. Louis, Mo., Jan. 3-9, Webb City 10, Nevada 11, Fort Scott, Kan., 12, Parsons 13, Cherryvale 14, Independence 15, Arkansas City 16.

A DESPERATE CHANCE (Eastern: Fort Howard, mgr.): Canandaigua, N. Y., Jan. 5, Wellsboro, Pa., 6, Williamsport 7, Jersey Shore 8, Lewiston 9.

A DESPERATE CHANCE (I. M. Mittenthal, mgr.): Pittsburgh, Pa., Jan. 4-9.

A FIGHT FOR MILLIONS: Atlantic City, N. J., Jan. 4, 5.

A FRIEND OF THE FAMILY (W. F. Gorman, mgr.): Montgomery, Ala., Jan. 5, 6, Mobile 7, 8, Pensacola, Fla., 9, Jacksonville 11, 12, Waycross, Ga., 13, Albany 14, Americus 15, Griffin 16, Athens 19, Macon 20, Charleston, S. C., 21, 22, Augusta, Ga., 23.

A GAMBLER'S DAUGHTER (Frazee and Browne, props.): Marion, Ill., Jan. 5, Murphysboro 6, Cape Girardeau 7, Anna 8, Paducah, Ky., 9, Fulton 11, Hopkinsville 12, Madisonville 13, Owensboro 16, Evansville, Ind., 17.

A HAPPY TRAMP (Jos. H. Thonet, mgr.): Athens, O., Jan. 5, New Lexington 6, Corning 7, Gloucester 8, 9.

A HIDDEN CRIME (J. M. Ward, mgr.): Washington, D. C., Jan. 4-9, Salem, N. J., 11, Trenton 12, 13, New Brunswick 15, Burlington 16.

A HOT OLD TIME: Galena, Miss., Jan. 5, Montgomery, Ala., 7, Pensacola, Fla., 8, Mobile, Ala., 9, New Orleans, La., 10, Lake Charles 17.

A HUMAN SLAVE (J. M. Ward, mgr.): Springfield, Mass., Jan. 4-6, Fall River 7-9, New Britain, Conn., 11, Middletown 12, Waterbury 13, New Haven 14-16.

A LITTLE OUTCAST (Eastern: Geo. E. Gill's: Burt McPhail, mgr.): Troy, N. Y., Jan. 4-6, Albany 7-9, Philadelphia, Pa., 11-16, Springfield 18-20.

A LITTLE OUTCAST (Western: E. J. Carpenter, mgr.): Madera, Cal., Jan. 5, Hanford 6, Bakersfield 7, Visalia 8, Fresno 9, Stockton 10.

A LITTLE OUTCAST (Northern: Geo. E. Gill's: E. H. Fitzhugh, mgr.): Leviaburg, Pa., Jan. 5, Sharon 6, Shenandoah 7, Mahanoy City 8, Hazelton 9, Scranton 11-13, Wilkesbarre 14-16, Pittston 18.

A MILLIONAIRE TRAMP (Elmer Walters: H. E. Buchanon, mgr.): Denver, Col., Jan. 10-16.

A MONTANA OUTLAW (C. F. Lawrence, mgr.): Marshall, Mo., Jan. 5, Salisbury 6, Brookfield 7, Chillicothe 9, St. Joseph 10.

A RABBIT'S FOOT: Mariana, Fla., Jan. 5, Quincy 6, Apalachicola 7, Carabelle 8, Tallahassee 9, Live Oak 11, Lake City 12 Palatka 13.

A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): Marinette, Wis., Jan. 5, Neenah 7, Sheboygan 8, Fond du Lac 9, Wausau 10, Merrill 12, Ashland 13, Superior 14, Duluth, Minn., 15, 16, Hibbing 17, Remidji 18, St. Cloud 19, Hastings 20, Red Wing 21, Rochester 22, Mankato 23, St. Peter 25, Faribault 26, Northfield 27, Albert Lea 28, Owatonna 29, Mason City, Ia., 30.

A ROYAL SLAVE (Harry Gordon, mgr.): Winchester, Va., Jan. 5, Leesburg 6, Charleston, W. Va., 7, Hagerstown, Md., 8, Martinsburg, W. Va., 9, Frederick, Md., 11, Columbia, Pa., 12, Hanover 13, York 14.

A ROYAL SLAVE (Harry Gordon, mgr.): Louisiana, Mo., Jan. 5, Palmyra 6, Canton 8, Hannibal 9, Hillsboro, Ia., 11, Washington 12, Eldon 13, Fairfield, Ia., 14.

A RUNAWAY MATCH (Chase and Lister, mgrs.): Redfield, S. D., Jan. 4, Faulkton 5, Aberdeen 6, Oakes, N. D., 7, Lisbon 8, Fargo 9, Casselton 11, Tower City 12, Valley City 13, Marville 14, Larimore 15, Crookston, Minn., 16, Grand Forks, N. D., 18.

A RUN ON THE BANK: Laporte, Ind., Jan. 5, Michigan City 6, Three Rivers, Mich., 7, Colon 8, Terre Haute, Ind., 9.

A TEXAS STEER (M. Rice, mgr.): Bainbridge, Ga., Jan. 5, Waycross 6, Jacksonville, Fla., 7, Brunswick, Ga., 8, Savannah 9.

A THOROUGHBRED TRAMP (Elmer Waller's; Harry Darlington, mgr.) Fond du Lac, Wis., Jan. 5, Marquellies, Ill., 7, Kankakee 8, Lafayette, Ind., 9, Knox 13, Mishawaukee 14, Dowagiac, Mich., 15.

A WIFE IN NAME ONLY: Boston, Mass., Jan. 4-9.

AN ARISTOCRATIC TRAMP: Monongah, W. Va., Jan. 5, Mannington 6, Oakland, Md., 7, Piedmont, W. Va., 8, Cumberland, Md., 9, Myersdale, Pa., 11, Somerset 12, Johnstown 13.

AN ENGLISH DAISY (Weber and Fields, mgrs.): Boston, Mass., Dec. 7—Indefinite.

ACROSS THE PACIFIC: Baltimore, Md., Jan. 4-9.

ADAMS, MAUDE: Baltimore, Md., Jan. 4-9.

AFTER MIDNIGHT: Newark, N. J., Jan. 4-9.

ALICE IN WONDERLAND: Marion, O., Jan. 5.

ALLEN, VIOLA: St. Louis, Mo., Jan. 4-9, Kansas City 11-13, Springfield, Ill., 14, Ft. Wayne, Ind., 15, Toledo, O., 16, Detroit, Mich., 18-20.

ALPHONSE AND GASTON: Norfolk, Va., Jan. 5, Petersburg 6, Richmond 7, Durham, N. C., 8, Greensboro 9, Columbia, S. C., 11, Augusta, Ga., 12, Charleston, S. C., 13, Savannah, Ga., 14, Jacksonville, Fla., 15, Macon, Ga., 16.

ARE YOU A MASON (Julius Cahn, mgr.): Oakland, Cal., Jan. 4, 5, Sacramento 6, Chico 8, Redding 9.

ARIZONA (J. P. Palser, mgr.): Detroit, Mich., Jan. 4-9.

ARIZONA (Chas. F. Brown, mgr.): Ottumwa, Ia., Jan. 5, Cedar Rapids 6, Dubuque 7, Clinton 8, Davenport 9.

ARRAH-NA-POGUE (Davis and Butterfield, mgrs.): Philadelphia, Pa., Jan. 4-9.

BARRYMORE, ETHEL: Philadelphia, Pa., Jan. 4-9.

BATES, BLANCHE (David Belasco, mgr.): Brooklyn, N. Y., Jan. 4-9.

BEN HUR: Philadelphia, Pa., Dec. 28-Jan. 9.

BEN HUR: Minneapolis, Minn., Jan. 4-9.

BERESFORD, HARRY (J. J. Coleman, mgr.): Mason City, Ia., Jan. 5, Algona 6, Sioux Falls, S. D., 8, Sioux City, Ia., 9.

BLAIR, EUGENIE: Philadelphia, Pa., Jan. 4-9.

BLOODGOOD, CLARA: San Francisco, Cal., Dec. 28-Jan. 9.

BUHLER, RICHARD (Dave A. Weis, mgr.): Boston, Mass., Jan. 4-9, Brooklyn, N. Y., 11-16.

BURGESS, NEIL (H. A. Mann, mgr.): Montreal, Can., Jan. 4-9, Albany, N. Y., 11-13, Scranton 14-16.

BUSTER BROWN (Broadhurst and Currie, mgrs.): Philadelphia, Pa., Jan. 4-9.

CARTER, MRS. LESLIE: Cincinnati, O., Jan. 4-9.

CHECKERS (Kirke La Shelle, mgr.): Boston, Mass., Jan. 4-23.

CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Quebec, Can., Jan. 4-6, Ottawa 7-9, Montreal 11-16.

CIRCUMSTANTIAL EVIDENCE (Fred D. Fowler, mgr.): Denton, Tex., Jan. 5, McKinney 6, Mexia 7, Waxahachie 8, Gatesville 9, Waco 11, Austin 12, San Antonio 13, Tyler 14, Temple 15, Cleburne 16.

COGHLAN, ROSE (Jules Murry, mgr.): Danville, Va., Jan. 5, Raleigh, N. C., 6, Wilmington 7, Charlotte 8, Columbia, S. C., 9.

COHAN, GUS, AND KATE WATSON: Jerseyville, Ill., Jan. 5, Carlinville 6, Litchfield 7, Edwardsville 8, Alton 9, St. Charles, Mo., 10, De Soto 11, Poplar Bluff 12, New Madrid 13, Kennett 14, Caruthersville 15, Osceola, Ark., 16.

COHANS, FOUR (Fred Niblo, mgr.): St. Louis, Mo., Jan. 3-9.

CRANE, W. H.: Cincinnati, O., Jan. 4-9.

CROSMAN, HENRIETTA (David Belasco and Maurice Campbell, mgrs.): New York city Dec. 9-Jan. 9.

DAVID HARUM (Edwin P. Does, mgr.): Clarksburg, W. Va., Jan. 5, Fairmount 7, Morgantown 8, Cambridge, O., 9, Zanesville 10, Huntington, W. Va., 11.

DAVID HARUM (E. G. Davidson, mgr.): Philadelphia, Pa., Jan. 3-9, Bethlehem 7, Pittston 8, Pottsville 9.

DE GRASSE, JOSEPH (Jos. Shipman, mgr.): Van Buren, Ark., Jan. 5, Fort Smith 6, Krebs, I. T., 7, Muskogee 8, Vinita 9, Galena, Mo., 10, Carthage 11, Webb City 12, Weir, Kan., 13, Columbus 14, Oswego 15, Coffeyville 16.

DESPERATE LORD BARRINGTON: Chicago, Ill., Jan. 3-9.

DODGE, SANFORD: Cooperstown, S. D., Jan. 6, Valley City 8, Barnesville, Minn., 11, Fergus Falls 12, Wahpeton, N. D., 13, Willmar, Minn., 14, Litchfield 15, Benson 16, Morris 18.

D'ORSAY, LAWRANCE: New York city Jan. 4-9.

DOWN AND UP (Jos. H. Arthur, mgr.): Christianville, O., Jan. 5, Newcomerstown 6, Wooster 7, Mt. Vernon 8, Mansfield 9, Bellevue 11, Norwalk 12, Chicago Junction 13, Marysville 14, London 15, Xenia 16.

DOWN BY THE SEA (Phil Hunt, mgr.): Chanute, Kan., Jan. 5, Winfield 6, Wichita 7, Arkansas City 8, Perry, Okla., 9, El Reno 10, Chandler 11, Oklahoma City 12, Trinidad, Col., 14, Las Vegas, N. M., 15, Albuquerque 16, El Paso, Tex., 17, Bisbee, Ariz., 19.

DOWN MOBILE: Osage City, Kan., Jan. 5, Emporia 6, Junction City 9.

DREW, JOHN: Chicago, Ill., Dec. 28-Jan. 9.

EIGHT BELLS: Madison, Wis., Jan. 11, Janesville 12, Rockford, Ill., 13, Elgin 14, Freeport 15, Clinton, Ia., 16.

ELLIOTT, MAXINE: Philadelphia, Pa., Jan. 4-16.

EMERSON, MARY: Bellefonte, Pa., Jan. 6, Clearfield 7, Philipsburg 8, Johnstown 11, Mt. Pleasant 12, Greensburg 13.

ESCAPED FROM SING SING: Newark, N. J., Jan. 4-9.

EVERYMAN: Boston, Mass., Dec. 28-Jan. 9.

FAUST (Porter J. White's): Barberton, O., Jan. 5, Niles 6, Corry, Pa., 7, Ashtabula, O., 8, Warren 9, Greenville, Pa., 12, Connellsville 13, Canonsburg 14.

FAVERSHAM, WILLIAM: Boston, Mass., Dec. 28-Jan. 9.

FOR HER CHILDREN'S SAKE (Eastern: Sullivan, Harris and Woods, mgrs.): Ottawa, Can., Jan. 4-6, Kingston 7, Hamilton 8, 9, Toronto 11-16, Buffalo, N. Y., 18-23.

FOR HER CHILDREN'S SAKE (Western: Sullivan, Harris and Woods, props.: Ed H. Lester, mgr.): Greensburg, Pa., Jan. 5, Mt. Pleasant 6, Cumberland, Md., 7, Uniontown, Pa., 8, Morgantown, W. Va., 9, Fairmount 11, Clarksburg 12, Parkersburg 13, Marietta, O., 14, Sisterville, W. Va., 15, Bellaire, O., 16, Wheeling, W. Va., 18-20.

FOR HER SAKE (E. J. Carpenter's: Jas. Pilgrim, mgr.): Lewistown, Pa., Jan. 5, Harrisburg 6, Reading 7, Hanover 8, Lancaster 9.

FOR HIS BROTHER'S CRIME (L. B. Williams, mgr.): Brooklyn, N. Y., Jan. 4-16.

FOR MOTHER'S SAKE (Rusco and Holland's: Wm. Pottle, Jr., mgr.): Tacoma, Wash., Jan. 3-5, Mt. Vernon 6, Anacortes 7, New Whatcom 8, Seattle 10-16, Portland, Ore., 17-23.

FOXY GRANDPA (Wm. A. Brady, mgr.): Vancouver, B. C., Jan. 5, New Whatcom, Wash., 6, Everett 7, Seattle 8, 9, Tacoma 11, Yakima 12, Spokane 13, Missoula, Mont., 14, Butte 15, 16.

FOXY GRANDPA: Traverse City, Mich., Jan. 5, Manistee 6, Ludington 7, Benton Harbor 8, Dowagiac 9.

GALLAND, BERTHA: New York city Dec. 14-Jan. 16.

GALLATIN, ALBERTA (Geo. H. Brennan, mgr.): Fresno, Cal., Jan. 5, Bakersfield 6, Stockton 7, Oakland 8, 9.

GEORGE, GRACE: Montreal, Can., Jan. 4-9, Brooklyn, N. Y., 11-16, Newark, N. J., 18-23.

GILLETTE, WM.: New York city—indefinite.

GILMORE, PAUL (Jules Murry, mgr.): Fort Worth, Tex., Jan. 8, Gainesville 9, Oklahoma City, Okla., 10, Guthrie 11, Winfield, Kan., 12, Wichita 13, Junction City 14.

GLAD OF IT: New York city Dec. 28—indefinite.

GOODWIN, NAT: Cleveland, O., Jan. 4-9.

GRANTLEY, HELEN (J. B. Delcher, mgr.): Topeka, Kan., Jan. 7.

GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Camden, Ill., Jan. 5, Keokuk, Ia., 6, Fort Madison 7, Washington 8, Ottumwa 9.

HALL, BLANCHE (Edward C. White, mgr.): Wooster, O., Jan. 5, Mansfield 6, Mt. Vernon 7, Circleville 8, Chillicothe 9, Xenia 11, Middletown 12.

HALL, GEORGE F. (A Ragged Hero): Oneonta, N. Y., Jan. 5, New Berlin 6, Norwich 7, Oneida 8, Watertown 9, Lowville 11, Ilion 12, Utica 13, Fulton 15, Oswego 16.

HANFORD, CHARLES B.: Boone, Ia., Jan. 6, Des Moines 7, Marshalltown 8, Cedar Rapids 9, Dubuque 11, Winona, Minn., 12, Rochester 13, New Ulm 14, Mankato 15, Faribault 16.

HANS HANSON (Jas. T. McAlpin, mgr.): Centralia, Mo., Jan. 5, Huntsville 6, Salisbury 7, Brunswick 8, Cameron 9, Gallatin 11, Stoteesbury 12, Albany 13, Bethany 14.

HAPPY HOOLIGAN (Eastern; Charles E. Barton, mgr.): Cincinnati, O., Jan. 3-9, Louisville, Ky., 11-16, Columbus, O., 18-20.

HAPPY HOOLIGAN(Western; Al. Dolson, mgr.): San Francisco, Cal., Jan. 2-9, Oaland 10, 11, San Jose 12, Bakersfield 13, Los Angeles 14-16, Fresno 18, Sacramento 19, Stockton 20.

HARNED, VIRGINIA: Richmond, Va., Jan. 5, 6, Wilmington, Del., 7, Atlantic City, N. J., 8, Trenton 9.

HARPER, GEORGIA: Northfield, Minn., Jan. 5, Waseca 6, Owatonna 7, Faribault 8, Dodge Center 9.

HAWTREY, CHARLES: Dayton, O., Jan. 5, Springfield 6, Indianapolis, Ind., 7, Fort Wayne 8, Toledo, O., 9.

HEARTS OF OAK (Wm. B. Gross, mgr.): Kalamazoo, Mich., Jan. 5, Grand Rapids 7-9, Chicago, Ill., 10-16, Rockford 18, Freeport 19, Decatur 20.

HELLO, BILL: Scranton, Pa., Jan. 4-6, Allentown 9.

HER FIRST FALSE STEP (C. F. Whitaker, prop.: E. A. Schille, mgr.): Providence, R. I., Jan. 4-9.

HER MARRIAGE VOW: Hoboken, N. J., Jan. 3-6, Elizabeth 7-9, Albany 11-13, Troy 14-16.

HER ONLY SIN: Olney, Ky., Jan. 5, Lawrenceburg 8, Middletown 9, Piqua, O., 12, Springfield 13.

HIS BROTHER'S CRIME: Brooklyn, N. Y., Jan. 4-9.

HOLLAND, MILDRED (Edward C. White, mgr.): Boston, Mass., Jan. 4-23.

HUMAN HEARTS (Eastern; Jesse Blanchard, mgr.): New Britain, Conn., Jan. 5, 6, Winsted 7, Torrington 8, Pittsfield, Mass., 9, Greenfield 11, Northampton 12, Ware 13, Holyoke 14-16.

HUMAN HEARTS (Western; Claud Saunders, mgr.): Jamestown, N. D., Jan. 5, Billings, Mont., 7, Livingston 8, Bozeman 9, Butte 10-12.

IF WOMEN WERE MEN (M. W. Taylor, mgr.): Camden, N. J., Jan. 4-6, Wilmington, Del., 7-9, Hoboken 10-13, Trenton 14-16.

IN LOUISIANA (G. D. Johnstone, mgr.): Palestine, Tex., Jan. 16, Tyler 19, Marshall 20.

IN OLD KENTUCKY: Memphis, Tenn., Jan. 7.

IN THE SHADOW OF THE GALLOWS: Buffalo, N. Y., Jan. 4-9.

IRVING, HENRY: Baltimore, Md., Jan. 4-9, Buffalo, N. Y., 18-21, Albany 22, 23.

JAMES BOYS IN MISSOURI (Eastern; Geo. Klimt, prop.; Frank Gazzalo, mgr.): Pottsville, Pa., Jan. 5, York 6, Frankford 7-9, Holyoke, Mass., 11-13, Fall River 14-16, Boston 18-23.

JOSHUA WHITCOMB (Kilpatrick and Burniston, mgrs.): New York city Jan. 4-9.

JUST STRUCK TOWN (E. R. Ernst, mgr.): Wellsburg, W. Va., Jan. 5, Bellaire, O., 6, Woodsfield 7, Zanesville 8, Newark 9, Canton 11, Lodi 12, Lorain 13, Findlay 14.

KELCEY, HERBERT, AND EFFIE SHANNON: Philadelphia, Pa., Jan. 4-16, Brooklyn, N. Y., 18-23.

KENDALL, EZRA (Liebler and Co., mgrs.): Detroit, Mich., Jan. 4-9.

KIDNAPPED IN NEW YORK (Harry Montgomery, mgr.): Wilkes-Barre, Pa., Jan. 3-5, Scranton, 6-8.

KING-PERKINS, (Edward Taylor, mgr.): Fairfield, Ia., Jan. 5, Wayland 6, Oakville 7, Winfield 8, What Cheer 9, Keota 11, Knoxville 12, Albia 13, Chariton 14, Milo 15, Winterset 16.

KYLE, HOWARD (Geo. H. Brennan, mgr.): Ft Worth, Tex., Jan. 5, Sherman 6, Tyler 7, Hot Springs, Ark., 8, Little Rock 9.

LANGTRY, MRS.: San Diego, Cal., Jan. 6, Los Angeles 7, 8, Santa Barbara 9.

LEGALLY DEAD (Harry Shannon, mgr.): Osceola, Ia., Jan. 5, Chariton 6, Albia 7, Fairfield 8, Centreville 9, Mystic 11, Chillicothe, Mo., 12, Lexington 13, Odessa 14.

LOST RIVER: Missoula, Mont., Jan. 5, Wallace, Ido., 6, Spokane, Wash., 7-9, Seattle 10-16, Victoria, B. C., 18, Vancouver 19.

LOVERS' LANE: Zanesville, O., Jan. 5, McConnellsville 6, Marietta 7, Parkersburg, W. Va., 8, St. Marys 9, Sistersville 11, Wheeling 12.

McFADDEN'S FLATS (Thos. R. Henry, mgr.): Louisville, Ky., Jan. 3-9, Pittsburgh, Pa., 11-16, Washington, D. C., 18-23.

MANNERING, MARY: New York city Jan. 4—Indefinite.

MANSFIELD, RICHARD (Lyman B. Glover, mgr.): Boston, Mass., Dec. 28-Jan. 9.

MARTINOT, SADIE: Reading, Pa., Jan. 5, Bethlehem 6, Easton 7, Trenton, N. J., 8, Wilmington, Del., 9.

MASON AND MASON (Broadhurst and Currie, mgrs.): St. Paul, Minn., Jan. 3-9.

MELVILLE, ROSE (J. R. Sterling, mgr.): Kansas City, Mo., Jan. 3-9, St. Louis 10-16, Evansville 18, Nashville 19, 20.

MORE THAN QUEEN: Chicago, Ill., Jan. 3-6.

MORRISON, LEWIS (Jules Murry, mgr.): Iowa City, Ia., Jan. 5, Des Moines 6, Sioux City 7, Lincoln, Neb., 8, Plattsmouth 9.

MORTIMER, CHARLES: Marion, Va., Jan. 5, Wytheville 7, Pulaski 8, Radford 9, Salem 10, Greenville 11, Waynesboro 12.

MR. JOLLY OF JOLIET (Broadhurst and Currie, props.: H. A. Wickham, mgr.): Fort Dodge, Ia., Jan. 5, Waterloo 6, Independence 7, Decorah 8, Dubuque 9, Davenport 10, Iowa City 11, Oskaloosa 12, Ottumwa 13, Burlington 14, Monmouth, Ill., 15, Keokuk, Ia., 16, St. Louis, Mo., 17-23.

MURPHY, JOSEPH: Cincinnati, O., Jan. 3-9, Columbus 11-13, Marion 14, Findlay 15, Monroe, Mich., 16, Detroit 17-23.

MURRAY AND MACK (Ollie Mack, mgr.): Leavenworth, Kan., Jan. 5, Topeka 6, Hutchison 8, Dodge City 9.

MY LADY MOLLY: New York city Jan. 5—Indefinite.

NEILL, JAMES (Edwin H. Neill, mgr.): Los Angeles, Cal., Jan. 10-Feb. 20.

NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Montreal, Can., Jan. 4-9, Quebec 11-13, Ottawa 14-16, Brockville 18.

NOBODY'S CLAIM: Brooklyn, N. Y., Jan. 4-9.

NOT GUILTY: Des Moines, Ia., Jan. 4-6.

OLCOTT, CHAUNCEY: New York city Jan. 5—Indefinite.

OLD ARKANSAW (Fred Raymond's): Clarinda, Ia., Jan. 5, Red Oak 6, Atlantic 7, Logan 8, Missouri Valley, Ia., 9, Neola 10, Dunlap 11, Dennison 12, Onawa 13, Ida Grove 14, Sac City 15, Correctionville 16.

OLD JED PROUTY (Moore and Hodge, mgrs.): Santa Ana, Cal., Jan. 5, San Bernardino 6, Riverside 7, Pomona 8.

ONE NIGHT IN JUNE (Rowland and Clifford, mgrs.): Los Angeles, Cal., Jan. 3-9, San Francisco 17-23.

ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.: Frank Gazzalo, mgr.): Grand Rapids, Mich., Jan. 3-6, Saginaw 7, Port Huron 8, Jackson 9, Hammond, Ind., 10, Cincinnati, O., 17-23.

ON THE HURRICANE DECK (Wilber's; C. V. Weston, mgr.): Eldorado, Kan., Jan. 5, Wichita 6, Newton 7, McPherson 8, Hutchison 9, Sterling 11, Great Bend 12, Larned 13, Kinsley 14, Dodge City 15, Garden City 16, Lakin 18.

ON THE STROKE OF TWELVE: Philadelphia, Pa., Jan. 4-9.

OTIS, ELITA PROCTOR (George H. Brennan, mgr.): Louisville, Ky., Jan. 4-6.

Special to the Profession!

HOTEL HANOVER

12th and Arch Streets,

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Running hot and cold water, and speaking tube to office in every room. New Management.

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Hotel Convenient to all Theatres.

THEATRICAL WEEKLY RATES. Shall be glad to see all of my old friends, and others. Come and feel at home.

WILLIAM C. RICHARDSON, Manager.

Formerly Business Manager Col. Sinn's Park Theatre, Brooklyn, for six seasons.

OUR NEW MINISTER (Miller and Conyers, mgrs.): New York city Nov. 30—indefinite.

OVER NIAGARA FALLS (A; Rowland and Clifford, mgrs.): Atlanta, Ga., Jan. 4-9, Birmingham, Ala., 11-16.

OVER NIAGARA FALLS (B; Rowland and Clifford, mgrs.): Danville, N. Y., Jan. 5, Hornellsville 6, Olean 7, Bradford 9.

OVER NIAGARA FALLS (C; Rowland and Clifford, mgrs.): Horton, Kan., Jan. 5, Atchison 6, St. Joseph, Mo., 7-9, Council Bluffs, Ia., 10, Nebraska City, Neb., 11, Plattsmouth 12, Fremont 13, Mount Valley, Ia., 14, Red Oak 15, Creston 16.

OWEN, WM. (Martin Sheeley, mgr.): La Salle, Ill., Jan. 5, Pontiac 6, Bloomington 7.

PATTON, W. B. (J. M. Stout, mgr.): Sacramento, Cal., Jan. 5, Fresno 7, Hanford 8, Bakersfield 9, Los Angeles 10-16.

PECK'S BAD BOY (Southern): Beaumont, Tex., Jan. 5, Lake Charles, La., 6, Crowley 7, Jennings 8, New Iberia 9, Morgan City 10, Franklin 11.

PICKINGS FROM PUCK (Ollie Mack and Jas. M. Galter, mgrs.): Streator, Ill., Jan. 5, Bloomington 6, Lincoln 7, Jacksonville 8, Springfield 10, Bowling Green, Mo., 11.

QUEEN OF THE HIGHWAY (Wallick's; W. McGowan, mgr.): Columbus, O., Jan. 4-6, Akron 7-9.

QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Brooklyn, N. Y., Jan. 11-16, Providence, R. I., 18-23.

QUINCY ADAMS SAWYER (Western; W. G. Shelling, mgr.): Missouri Valley, Ia., Jan. 5, Sioux City 6, Norfolk, Neb., 7, Columbus 8, Lincoln 9, York 11, Kearney 12, Hastings 13, Beatrice 14, St. Joseph 15, 16.

RACHEL GOLDSTEIN: Newark, N. J., Jan. 4-9.

RHAN, ADA, AND OTIS SKINNER: Indianapolis, Ind., Jan. 4, 5, Dayton, O., 6, Columbus 7, Toledo 8, Grand Rapids, Mich., 9.

RICHMAN, CHARLES (Weber and Fields, mgrs.): Holyoke, Mass., Jan. 5.

ROBER, KATHERINE: Lowell, Mass., Jan. 4-9, New Bedford 11-16.

ROBERT EMMET: New York city Dec. 28-Jan. 9.

ROBERTS, FLORENCE (Frederic Belasco, prop.: E. D. Price, mgr.): Seattle, Wash., Jan. 3-5, Olympia 5, 6, Hoquiam 7, Portland, Ore., 11-16, Seattle, Wash., 17-30.

ROBERTSON, FORBES, AND GERTRUDE ELLIOTT: Washington, D. C., Jan. 4-9.

ROBSON, ANDREW (Jno. W. Bennett, mgr.): Seattle, Wash., Jan. 3-5, Ellensburg 6, Yakima 7, Spokane 8, 9.

ROBSON, ELEANOR: New York city—indefinite.

ROYAL LILLIPUTIANS: Greenville, Tex., Jan. 5, Denison 6, Dallas 7, Ft. Worth 9, Trinidad, Col., 11, Pueblo 12, Leadville 13, Victor 15, Colorado Springs 16.

RUSSELL, ANNIE: Trenton, N. J., Jan. 5, Allentown, Pa., 6, Wilkes-Barre 7, Scranton 8, Harrisburg 9.

SAG HARBOR (Wm. B. Gross, mgr.): Toronto, Can., Jan. 4-9, Adrian, Mich., 11, Lansing 12, Laporte, Ind., 13, Valparaiso 14, Elgin, Ill., 15, Madison, Wis., 16, St. Paul, Minn., 18-20.

SANDY BOTTOM: Seattle, Wash., Jan. 3-9, Snohomish 11, Sedro-Wooley 12, Anacortes 13, Mt. Vernon 14, Everett 15, Centralia 16.

SAVED FROM THE SEA: Baltimore, Md., Jan. 4-9.

SEARCHLIGHTS OF A GREAT CITY: Chicago, Ill., Dec. 28-Jan. 9.

SHEA, THOS. F. (Jas. Wall, mgr.): Brooklyn, N. Y., Jan. 4-9.

SHORE ACRES (Wm. B. Gross, mgr.): Fort Madison, Ia., Jan. 5, Monmouth, Ill., 6, Peoria 7, Jacksonville 8, Canton 9, Clinton 11, Terre Haute, Ind., 12, Bellefontaine, O., 13, Columbus 14-16.

SIDE TRACKED (Jule Walters; Tom North, mgr.): Sullivan, Ill., Jan. 11, Tuscola 12.

SI PLUNKARD (Bob Mack, mgr.): Titusville, Pa., Jan. 5, Franklin 6, Meadville 7, Greenville 8, New Castle 9, Toronto, O., 11.

SHORE ACRES (Wm. B. Gross, mgr.): Peoria, Ill., Jan. 6.

SIDNEY, GEORGE: Sioux City, Ia., Jan. 5, Fort Dodge 6, Cedar Rapids 7, Dubuque 8, La Crosse, Wis., 9.

SKY FARM: Boston, Mass., Jan. 4-9, Providence, R. I., 11-16.

SLAVES OF THE MINE: Hibbing, Minn., Jan. 5, Duluth 6, 7, Bemidji 8, Crookston 9, Winnipeg, Man., 12, 13, Grand Forks, N. D., 14, Lakota 16, Devil's Lake 18, Cando 19, Rottineau 20, Minot 21, Jamestown 25, Mandan 26, Dickinson 27, Butte 29, 30.

SOTHERN, E. H.: Providence, R. I., Jan. 4-6, Worcester, Mass., 7, Springfield 8, Hartford, Conn., 9.

STIRLING, ALMA: Benton Harbor, Mich., Jan. 5, Dowagiac 6, Kalamazoo 7, Allegan 8.

STODDARD, JAMES H. Kirke La Shelle, mgr.): Tacoma, Wash., Jan. 4, 5, Victoria, B. C., 6, 7, Vancouver 8, 9.

SULLY, DANIEL: Syracuse, N. Y., Jan. 4-6.

SWEET CLOVER: St. Thomas, Can., Jan. 5, London 6, Stratford 7, Flint, Mich., 8, Port Huron 9.

THE BEAUTY DOCTOR (F. E. Wright, mgr.): Cleveland, O., Jan. 4-9.

THE BURGLAR (Western): Kewaunee, Ill., Jan. 5, Dixon 6, Apple River 8, Galena 9.

THE CAVALIER: Mobile, Ala., Jan. 5, Meridian, Miss., 6, Jackson 7, Vicksburg 8, Natchez 9.

THE CHARITY NURSE (Houck and Fennessy, props.; Jno. M. Cooke, mgr.): Topeka, Kan., Jan. 8.

THE CHILD WIFE: Jersey City, N. J., Jan. 4-9, Providence, R. I., 11-16, Boston, Mass., 18-23.

THE CONVICT'S DAUGHTER (Southern; R. G. Pray, mgr.): St. Louis, Mo., Jan. 3-9, Webb City 10, Nevada 11, Ft. Scott, Kan., 12.

THE COUNTY CHAIRMAN (Henry W. Savage's): New York city Nov. 24-Jan. 16.

THE DARKEST HOUR (Lincoln J. Carter's): Middletown, Pa., Jan. 5, Lancaster 7, Pottstown 8, Reading 9, Camden, N. J., 11-13.

THE DEATH WATCH (Will Cressy, mgr.): Toledo, O., Jan. 7-9.

THE EARL OF PAWTUCKET: New York city Jan. 4-9, Baltimore, Md., 11-16.

THE ELEVENTH HOUR: Lowell, Mass., Jan. 11, Torrington, Conn., 14.

THE FACTORY GIRL (Chas. H. Wuers, mgr.): Indianapolis, Ind., Jan. 4-6, Dayton, O., 4-9, Cincinnati 10-16, Chicago, Ill., 17-Feb. 6.

THE FAST MAIL: Montgomery, Ala., Jan. 5, Lafayette 6, Opelaka 7, Griffin 9, Gainesville, Ga., 11, Greenville, S. C., 12.

THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Hazelton, Pa., Jan. 5, Mauch Chunk 6, Allentown 7, Bethlehem 8, Easton 9.

THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Toledo, O., Jan. 3-6, Grand Rapids, Mich., 7-9.

THE FLAMING ARROW (Lincoln J. Carter's): Jamestown, N. Y., Jan. 5, Union City, Pa., 6, Titusville 7, Oil City 8, Franklin 9, Greenville 11, Sharon 12.

THE FOLKS UP WILLOW CREEK: Marshall, Ill., Jan. 4-6, Robinson 7-9, Palestine 11-13, Newton 14-16.

THE GAME KEEPER (Smith O'Brien: Rowland and Clifford, mgrs.): Reading, Pa., Jan. 5, Phoenixville 6, Camden, N. J., 7-9, Philadelphia, Pa., 11-16.

THE GAME KEEPER (Thos. J. Smith: Rowland and Clifford, mgrs.): Emporia, Kan., Jan. 5, Burlington 6, Iola 7, Chanute 8, Parsons 9.

THE GAY MR. GOLDSTEIN: Steubenville, O., Jan. 5, Bridgeport 6, Marietta 7, Charleston, W. Va., 8, Covington 9, Charlottsville 12, Roanoke 13, Greensboro 14, Winston 15, Raleigh 16.

THE GERMAN LILLIPUTIANS: Sigourney, Ia., Jan. 5, Marengo 6, Newton 7, Perry 8, Jefferson 9, Boone 11, Webster City 12, Ft. Dodge 13.

THE GREEN EYED MONSTER (Wilber's; D. J. May, mgr.): Laconia, N. H., Jan. 5, Franklin 6, Concord 7, Manchester 8, Nashua 9, Milford 11, Keene 12, Charlestown 13, Claremont 14, Lebanon 15, Woodstock, Vt., 16, Haverhill, N. H., 18, Woodsville 19, Montpelier, Vt., 20, Burlington 21, St. Albans 22.

THE HEAD WAITERS (B. C. Whiting, mgr.): San Francisco, Cal., Jan. 3-9, Sacramento 10, Stockton 11, Oakland 12, 13, San Jose 14, Fresno 15, Bakersfield 16.

THE HEART OF A HERO: Hoboken, N. J., Jan. 4-6, Trenton 7-9.

THE HEART OF CHICAGO: Philadelphia, Pa., Jan. 4

WHY GIRLS LEAVE HOME (T. H. Cullitton, mgr.): Holyoke, Mass., Jan. 4-6, Springfield 7-9.
WHY WOMEN SIN (M. W. Taylor, mgr.): Milwaukee, Wis., Jan. 3-9, Des Moines, Ia., 11-13, Kansas City, Mo., 17-23.
WIFE IN NAME ONLY (Garland Gaden, mgr.): Boston, Mass., Jan. 4-9.
WILLARD, KATHERINE (Edward C. White, mgr.): Leavenworth, Kan., Jan. 4, Topeka 5, Lawrence 6, Ft. Scott 7, Chanute 8, Pittsburg 9, Ottawa 11, Emporia 12.
WILSON, AL. H.: Philadelphia, Pa., Jan. 4-9.
YON YONSON: Los Angeles, Cal., Jan. 3-9, Oxnard 10, Ventura 11, Santa Barbara 12, San Luis Obispo 13, Auburn 14, Winnemucca, Nev., 15, Ogden, U., 16, Salt Lake 18-20, Park City 21, Rock Springs, Wyo., 22, Greeley, Col., 23, Denver 24-30.
YORK STATE FOLKS: Peoria, Ill., Jan. 5.
YOUNG TOBE HOXIE (Chas. D. Miller, mgr.): Fairmont, W. Va., Jan. 5, Morgantown 6, Scottdale, Pa., 7, Greensburg 8, Uniontown 9.
ZAZELL AND VERNON'S COMEDIANS (H. P. Hill, mgr.): Ottumwa, Ia., Jan. 6, Pekin, Ill., 10, Lincoln 11, Decatur 12, Sullivan, Ind., 13, Vincennes 14, Washington 15.

STOCK COMPANIES.

ACADEMY: Buffalo, N. Y., May 25—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
AMERICAN (Oliver Martell, mgr.): Los Angeles, Cal.—indefinite.
BAKER THEATRE (Geo. L. Baker, mgr.): Portland, Ore.—indefinite.
BAKER THEATRE (Jno. E. Boyle, mgr.): Rochester, N. Y.—indefinite.
BALDWIN-MELVILLE: New Orleans, La., Sept. 12—indefinite.
BOWDOIN SQUARE: Boston, Mass.—indefinite.
BOYLE: Nashville, Tenn.—indefinite.
BUFFINGTON: Pawtucket, R. I.—indefinite.
BUSH TEMPLE: Chicago, Ill.—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.
CLEVELAND: Chicago, Ill., Oct. 31—indefinite.
DARCY AND SPECK'S: Philadelphia, Pa.—indefinite.
DUQUESNE: Pittsburgh, Pa.—indefinite.
ELLIOTT: Chicago—indefinite.
ELYSIAM (Will R. Wilson, mgr.): New Orleans, La., Nov. 21—indefinite.
EMPIRE: Toledo, O.—indefinite.
EMPIRE: Columbus, O.—indefinite.
FAWCET, GEORGE: Baltimore, Md., Sept. 21—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
FRAWLEY, DANIEL, AND CO. (James Neill and Daniel Frawley, props.): Auckland, N. Z., Dec. 26-Jan. 16, Plymouth 18, Wanganui 19, 20.
GARRICK: Chicago, Ill.—indefinite.
GERMAN: Philadelphia, Pa.—indefinite.
GLICKMAN: Chicago, Ill.—indefinite.
GRAND OPERA HOUSE: Pittsburgh, Pa.—indefinite.
HOPKINS': Memphis, Tenn.—indefinite.
HOSMER, MAY: Chicago, Ill.—indefinite.
HUNTLEY: Atlantic City, N. J.—indefinite.
IMPERIAL THEATRE: Providence, R. I., Aug. 22—indefinite.
IRVING PLACE THEATRE (Heinrich Conried, mgr.): New York city—indefinite.
LYCEUM: Cleveland, O.—indefinite.
NEW AMERICAN (Jno. Conners, mgr.): Chicago, Ill.—indefinite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y.—indefinite.
PAYTON'S FULTON STREET (Corse Payton, prop.; Fred Andrews, mgr.): Brooklyn, N. Y., Oct. 5—indefinite.
PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PLAYER'S STOCK: Chicago, Ill.—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125th STREET: New York city—indefinite.
PROCTOR'S: Albany, N. Y., May 18—indefinite.
RADCLIFFE'S, CARRIE: Philadelphia, Pa., Sept. 7—indefinite.
SPOONER (Mrs. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
STANDARD THEATRE (Darcey and Specks, props.): Philadelphia, Pa., Aug. 22—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
THIRTY-FIRST STREET: Chicago, Ill.—indefinite.
TROY, DONNA, STOCK (Jas. L. Glass, mgr.): New Orleans, La., Nov. 15—indefinite.

REPERTOIRE COMPANIES.

AMERICAN COMEDY: Springfield, Mass., Jan. 4-9.
AUBREY STOCK (Eastern; Wm. Davidge, mgr.): Erie, Pa., Jan. 4-9, Wheeling, W. Va., 11-16, Harrisburg, Pa., 18-23.
AUBREY STOCK (Western): Rochester, Pa., Jan. 4-9, Pittston 11-16, Sunbury 18-23.
BENNETT-MOULTON (Ed F. Reed, mgr.): Ironton, O., Jan. 4-9, Portsmouth 11-16, Parkersburg, W. Va., 18-23.
BENNETT-MOULTON (W. A. Partello, mgr.): Westfield, Mass., Jan. 4-9, Winsted, Conn., 11-16, Danbury 25-30.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Stamford, Conn., Dec. 4-9, Kingston, N. Y., 18-23.
BENNETT-MOULTON (Ira H. Newhall, mgr.): Brockton, Mass., Jan. 4-16, Fall River 18-23.
BENNETT-MOULTON (J. M. Torr, mgr.): Paterson, N. J., Jan. 4-9, Trenton 11-16, Harrisburg, Pa., 25-30.
BUNTING, EMMA (Earl Burgess; Theo. Johnson, mgr.): Norristown, Pa., Jan. 4-9, Harrisburg 11-16, York 18-23.
BURKE AND McCANN (M. McCann, mgr.): Renova, Pa., Jan. 4-9, Kane 11-16.
CARROLL COMEDY: Ronceverte, W. Va., Jan. 4-9.
CASTLE SQUARE STOCK (L. L. Green and Jno. Yeager, mgrs.): Randolph, N. Y., Jan. 4-6, Wellsville 7-9.
CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Buckhannon, W. Va., Jan. 4-9, Sutton 11-13, Mannington 18-23.
COOK-CHURCH (H. W. Taylor, mgr.): Harrisburg, Pa., Jan. 4-9, McKeesport 11-16.
CUTTER AND WILLIAMS: Coshocton, O., Jan. 4-9, Washington, Pa., 11-16, Wellsburg, W. Va., 18-23.
DILGER-CORNELL: Berwick, Pa., Jan. 4-9, Ashland 11-12, Royersford 14-16.
DYFFRYN, ETHEL (Geo. E. Pickering, mgr.): Putnam, Conn., Jan. 4-9, Southbridge, Mass., 11-16.
ECLIPSE STOCK: Tanaha, Tex., Jan. 4, 5, Timpson 6, 7, Nacogdoches 8, 9.
EDWARDS STOCK: Sharon, Pa., Jan. 4-9.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Lynn, Mass., Jan. 4-9, Portland, Me., 11-16.
FLEMING, MAMIE: Columbia, Pa., Jan. 4-9.
FRANCIS, MARION (Geo. K. Robinson, mgr.): Saratoga, N. Y., Jan. 4-9, Brattleboro, Vt., 11-16, Keene, N. H., 18-23.
GARSIDE, CONDIT AND MACK: Yonkers, N. Y., Jan. 11-16, Westfield 18-23.
GIBNEY STOCK: Berlin, Can., Jan. 4-9, Barrie 11-16.
GODDING COMEDY (C. M. Cutter, mgr.): Escanaba, Mich., Jan. 4-9, Menominee 11-16.
GUY STOCK (Billy Cassil, mgr.): Linton, Ind., Jan. 11-16, Murphysboro, Ill., 18-23, Port Charles, Mo., 25-30.
HALL, DON C.: Saligman, Ariz., Jan. 4-9, Kingman 11-16, Needles, Cal., 18-23.
HARCOURT COMEDY (Chas. K. Harris, mgr.): Salem, Mass., Jan. 4-9, Newport, R. I., 11-16.
HAYWARD, GRACE: Owensboro, Ky., Jan. 4-9, Centralia, Ill., 11-16, Bloomington 18-23.
HICKMAN'S COMEDIANS (Guy Hickman, mgr.): Luverne, Minn., Jan. 4-6, Rock Rapids, Ia., 7-9.
HIMMELEIN'S IDEALS: Chester, Pa., Jan. 4-9.
HIMMELEIN'S IMPERIAL STOCK (Jno. A. Himmelein, mgr.): Joliet, Ill., Jan. 3-9.
HOEFFLER, JACK, SHOWS (Jack Hoeffler, mgr.): Evansville, Ind., Jan. 3-17, Henderson 18-23.
HOWARD-DORSET (Geo. B. Howard, mgr.): Hillsboro, O., Jan. 4-9, Frankfort, Ky., 11-16, Owensboro 18-23.
HOWARD STOCK (A. G. Howard, mgr.): Norwich, Conn., Jan. 4-9.
HUNTLEY-MOORE: Hazelton, Pa., Jan. 4-9.
IMSON AND EDGAR'S IDEALS: Willmar, Minn., Jan. 4-6.
KARROLL, DOT: Portland, N. H., Jan. 4-10, Newburyport 11-16.
KEANE, JAMES (Morris B. Durley, mgr.): San Jose, Cal., Jan. 4, 5.
KENNEDY, JAMES (O. E. Wee, mgr.): Pontiac, Mich., Jan. 4-9, Sandusky, O., 11-16, Findlay 18-23.
KERKHOFF DRAMATIC: Fairfax, Mo., Jan. 4-10.
KING DRAMATIC (F. F. Cleckner, mgr.): Altoona, Pa., Jan. 4-9, Philipsburg 11-16.
KLARK-URBAN (Harden Klark, mgr.): Orange, Mass., Jan. 4-9, Adams 11-16.
LA MARR, HARRY (Schrock and Rice, mgrs.): Chicago, Ill., Jan. 3-23.
LOCKES, THE: Humboldt, Neb., Jan. 4-9.
LONG, FRANK E., STOCK (J. A. Lacy, mgr.): Ottawa, Ill., Jan. 4-9, Streator 11-16.
LORRAINE, RHE (S. F. Sherman, mgr.): Binghamton, N. Y., Jan. 4-9, Waverly 11-16.
LYCEUM STOCK (E. C. Grosgean, mgr.): Amarillo, Tex., Jan. 4-9.
LYONS, LILLIAN, STOCK (Dean and Ogle, mgrs.): Angelica, N. Y., Jan. 4-9, Friendship 11-17.
McAULIFFE, JERE, STOCK: Cohoes, N. Y., Jan. 4-9, Newburg 11-16, Yonkers 18-23.
McDONALD STOCK: Abbeyville, La., Jan. 3-9.
MACK, WILBUR: Marietta, O., Jan. 4-6, Zanesville 7-9, Newark 11-16, Hamilton 18-23.
MARKS BROTHERS (R. W. Marks, mgr.): St. Albans, Vt., Jan. 11-16, Burlington 18-23.
MARKS BROTHERS (Joe Marks, mgr.): Chatham, Can., Jan. 4-16.
MASON AND REED COMEDY: Kinderhook, Ill., Jan. 4-9.
MASON-KEELER: Cincinnati, O., Jan. 3-9.
MATHES, CLARA: Weiser, Ida., Jan. 4-9.
MAY, VERNA (H. A. Dubois, mgr.): Monongahela, Pa., Jan. 4-6, Belle Vernon 7-9.
MILDRED-ROUCLERE (Frank Fox, mgr.): Charlottesville, Va., Jan. 6, 7, Annapolis, Md., 9.
MILLER AND BRYAN: Lehigh, I. T., Jan. 4-6, Durant 7-9.
MOREY STOCK: Shawnee, Okla., Jan. 11-16, Muskogee 18-23.
MURRAY AND MACKEY (John J. Murray, mgr.): Mt. Carmel, Pa., Jan. 4-9, Lancaster 11-16, Cumberland, Md., 18-23.
MYRKLE-HARDER (Wm. H. Harder, mgr.): Meriden, Conn., Jan. 4-9, Paterson, N. J., 11-16.
MYRKLE-HARDER (Eugene J. Hall, mgr.): London, Can., Jan. 4-9, Hamilton 11-16, Canton, O., 18-23.
NEILL-MOROSCO (Chas. Astor Parker, mgr.): Seattle, Wash., Dec. 27-Jan. 9, Spokane 10-16, Wallace, Ida., 18, Butte, Mont., 19-28.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): New Haven, Conn., Jan. 4-9, Schenectady, N. Y., 11-16.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Yazoo City, Miss., Jan. 4-6, Canton 7-9, Hattiesburg 11-16.
PHELAN, E. V. (Eastern; E. V. Phelan, mgr.): Haverhill, Mass., Jan. 4-9, Portland, Me., 11-16.
PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Johnstown, Pa., Jan. 4-9, Altoona 11-16.
RAPIER PLAYERS: Utica, Mo., Jan. 4-9, Ludlow 11-16.
RYAN, DANIEL R.: Schenectady, N. Y., Jan. 9, Cohoes 11-16, Lowell, Mass., 18-23.
SPOONER DRAMATIC: South McAlester, I. T., Jan. 5-9.
STANWELL DRAMATIC (C. A. Winters, mgr.): Taunton, Mass., Jan. 4-9, Lawrence 11-16, Pittsfield 18-23.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; M. B. Miller, mgr.): New London, Conn., Jan. 4-9, Lancaster 11, 12, Harrisburg 14-19.
VAN DYKE AND EATON (F. Mark, mgr.): Portsmouth, O., Jan. 4-9, Zanesville 11-16.
VERNON STOCK (Benj. B. Vernon, mgr.): Bangor, Pa., Jan. 4-9, E. Stroudsburg 11-16, Tunkhannock 18-20, Towanda 21-23.
WIEDEMAN'S SHOW: Ashland, Ore., Jan. 4-10.
WILBER STOCK (H. R. Wilber, mgr.): Newbern, N. C., Jan. 4-9, Wilmington 11-16, Florence, S. C., 18-23, Sumter 25-30.
WINNIGER BROTHERS' OWN (Frank Winniger, mgr.): Watertown, S. D., Jan. 4-10, Cauley, Minn., 11-13, Granite Falls 14-16.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Lancaster, Pa., Jan. 5, Wilmington, Del., 6, Elizabeth, N. J., 7, Paterson 8, Ithaca, N. Y., 11, Geneva 12, Auburn 13, Utica 14, Syracuse 15, Troy 16.
A CHINESE HONEYMOON (Western; Harry S. Fulton, mgr.): Butte, Mont., Jan. 4, 5, Anaconda 6, Crest Falls 7, Helena 8, Missoula 9, Spokane, Wash., 11, 12, Walla Walla 13, North Yakima 14, Tacoma 15, 16.
A GIRL FROM DIXIE: New York city—indefinite.
A JAPANESE NIGHTINGALE: Philadelphia, Pa., Dec. 28-Jan. 16.
BABES IN TOYLAND: New York city Oct. 12—indefinite.
BARRETT, ALMA, OPERA: Horton, Kan., Jan. 4.
BLACK PATTI TROUBADOURS: Dallas, Tex., Jan. 5, Ft. Worth 6, Gainesville 7, Sherman 8, Denison 9.
CAHILL, MARIE: Milwaukee, Wis., Jan. 3-5, Madison 6, West Superior 7, Duluth, Minn., 8, 9.
DANIELS, FRANK: Springfield, Mass., Jan. 7, Worcester 9.
DAVIS MUSICAL EXTRAVAGANZA (R. Wade Davis, mgr.): Northampton, Mass., Jan. 15, 16.
FLORODORA (Fisher and Riley, mgrs.): Toledo, O., Jan. 4, 5, Columbus 6, Dayton 7, Richmond, Ind., 8, Indianapolis 9.
FRENCH OPERA: New Orleans, La., Nov. 10—indefinite.
GLASER, LULU (F. C. Whitney, mgr.): Denver, Col., Jan. 4-9.
HELD, ANNA: New York city Dec. 8—indefinite.
HOITY TOITY (Mack and Galtes, props.; W. H. Oviatt, mgr.): Pittsburgh, Pa., Jan. 4-9.
HOPPER, DE WOLF (G. W. Wadleigh, mgr.): Boston, Mass., Jan. 4-30.
HUMPTY DUMPTY (E. C. Cornell, mgr.): Utica, N. Y., Jan. 5, Rome 6, Gloversville 7, Johnstown 8, Amsterdam 9, Troy 11-13, Saratoga 14, Oneonta 15, Carbondale, Pa., 16.
KEYSTONE OPERA: Freeland, Pa., Jan. 5, Beaver Meadow 6, Lehighton 7, Mauch Chunk 8, Slatington 9.
METROPOLITAN OPERA: New York city—indefinite.
MISS BOB WHITE: Pottstown, Pa., Jan. 5, Pottsville 6, Scranton 7, Wilkes-Barre 8, Carbondale 9, Pittston 11, Freeland 12.
MOTHER GOOSE: New York city Nov. 30—indefinite.
MY LADY MOLLIE: Boston, Mass., Dec. 7—indefinite.
PEGGY FROM PARIS (Henry W. Savage's): Milwaukee, Wis., Jan. 6-9.
RED FEATHER: Brooklyn, N. Y., Jan. 4-9.
SAVAGE'S, HENRY W., GRAND OPERA: New York city Dec. 21-Jan. 23.
SCHEFF, FRITZI: New York city Nov. 16-Jan. 9.
SHAY, ROSE CECILIA (Jos. Fredericks, mgr.): Sandusky, O., Jan. 5, Norwalk 6, Alliance 8, Stubenville 9, Columbus 11, 12, Dayton 13, Toledo 14, 15.
THE BOSTONIANS: Chicago, Ill., Dec. 27-Jan. 9, Janesville, Wis., 11, Fond du Lac 12, Oshkosh 13, La Crosse 14, Winona 15, Eau Claire 16.
THE BURGOMASTER (Wm. P. Cullen, mgr.): Sherman, Tex., Jan. 5, Paris 6, Ft. Smith, Ark., 7, Memphis, Tenn., 8, 9.
THE COUNTRY GIRL: Newark, N. J., Jan. 4-9.
THE GIRL FROM KAYS: New York city Nov. 2—indefinite.
THE GOOD OLD SUMMER TIME: Jersey City, N. J., Jan. 4-9.
THE ISLE OF SPICE (Albert Campbell, mgr.): Chicago, Ill.—indefinite.
THE MESSENGER BOY: Belle Plaine, Ia., Jan. 5, Grinnell 6, Oskaloosa 8.
THE PRINCE OF PILSEN (Henry W. Savage's): Atlanta, Ga., Jan. 4, 5, Birmingham, Ala., 6, Nashville, Tenn., 7, 8.
THE PRINCESS CHIC (Jno. P. Slocum, mgr.): Norfolk, Va., Jan. 11-13, Richmond 14-16.
THE RUNAWAYS: Buffalo, N. Y., Jan. 4-9.
THE SILVER SLIPPER (John C. Fisher, mgr.): Sioux Falls, N. D., Jan. 5, Mankato, Minn., 6, Albert Lea 7, Winona, Wis., 8, Eau Claire 9.
THE SLEEPY KING: St. Paul, Minn., Jan. 3-9.
THE STORKS: Columbus, O., Jan. 5, Marion, Ind., 6, Muncie 7, Bellefontaine, O., 8, Springfield 9.
THE SULTAN OF SULU (Henry W. Savage, pres.): Kansas City, Mo., Jan. 4-9.
THE TENDERFOOT: Baltimore, Md., Jan. 4-9.
THE WIZARD OF OZ: New Bedford, Mass., Jan. 5, Fall River 6, Providence, R. I., 7-9.
THE WIZARD OF OZ: Freeport, Ill., Jan. 5, Rockford 6, Beloit, Wis., 7, Janesville 8, Elgin, Ill., 9, Belvidere, Ill., 11, Oshkosh 12, Green Bay 13, Sheboygan 14, Fond du Lac 15, Racine 16.
THREE LITTLE MAIDS: Washington, D. C., Jan. 4-9.
TIVOLI: San Francisco, Cal.—indefinite.
WHEN JOHNNY COMES MARCHING HOME: Anderson, Ind., Jan. 5, Richmond 6, Hamilton, O., 7, Lexington, Ky., 8, Frankfort 9, Ironton, O., 11, Portsmouth 12.
WILLS MUSICAL COMEDY (Wm. Gray, mgr.): Henderson, Ky., Jan. 4-6, New Albany, Ind., 7-9, Lexington, Ky., 11-13, Madison, Ind., 14-16.
WILLS', NAT M.: St. Louis, Mo., Jan. 3-9.
WILSON, FRANCIS: Philadelphia, Pa., Dec. 21-Jan. 9.

MINSTRELS.

BARLOW AND WILSON (Lawrence Barlow, mgr.): Guthrie, Ky., Jan. 7, Hopkinsville 8, Nashville, Tenn., 9, Murfreesboro 11, Minnville 12, Chattanooga 13, Fayatteville 14, Columbia 15, Memphis 16.
DOCKSTADER'S (J. H. Decker, mgr.): New York city Jan. 4—indefinite.
FIELD'S, AL. G. (J. M. J. Kane, mgr.): Franklin, Pa., Jan. 5, Kane 6, Bradford 7, Rochester, N. Y., 8, 9, Hornellsville 11, Elmira 12, Corning 13, Geneva 14, Auburn 15, Syracuse 16.
GORTON'S (C. C. Pearl, mgr.): New Kensington, Pa., Jan. 6, Vandergrift 7, Indiana 8, Latrobe 9, Kittanning 11, New Bethlehem 12, Brookville 13, Curwensville 14, Clearfield 15, Du Bois 16.
HAVERLY'S: Joplin, Mo., Jan. 10, Springfield 11, Little Rock, Ark., 12, Hot Springs 13, Memphis, Tenn., 14, Greenville, Miss., 15, Baton Rouge, La., 16, New Orleans 17-23.
KERSAND'S, BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Selma, Ala., Jan. 6, Birmingham 7, Greenville, S. C., 13, Spartansburg 14, Asheville, N. C., 15, Bristol, Tenn., 18.
NASHVILLE STUDENTS: Kenneth, Mo., Jan. 5, Malden 6, Jonesboro, Ark., 7.
QUINLAN AND WALL'S: Jackson, Tenn., Jan. 5, Paducah, Ky., 6, Cairo, Ill., 7.
RICE'S: Montreal, Can., Jan. 4-9.
RICHARD AND PRINGLE'S (Rusco and Holland, mgrs.): Perry, Okla., Jan. 5, Arkansas City, Kan., 6, Winfield 7, Wichita 8, Newton 9, Hutchison 11, Great Bend 12, Garden City 13, Lamar, Col., 14, La Junta 15, Rocky Ford 16.
STEPHENS, E. P.: Lakewood, N. J., Jan. 5, Tom's River 6, Manasquan 7, Jamesburg 8, Red Bank 9.
VOGEL'S, JOHN W.: Glens Falls, N. Y., Jan. 5, Ticonderoga 6, Plattsburg 7, St. Albans, Vt., 8, Burlington 9, Malone, N. Y., 11, Saranac Lake 12, Canton 13, Ogdensburg 14, Gouverneur 15, Watertown 16.

VARIETY.

AMERICAN BURLESQUERS: New York city Jan. 4-9.
A NIGHT ON BROADWAY: Indianapolis, Ind., Jan. 4-9.
...MAN SHOW (Frank Barry, mgr.): Buffalo, N. Y., Jan. 4-9.
BLUE RIBBON (Jas. Hyde's): Philadelphia, Pa., Jan. 4-9, Scranton 11-13, Reading 14-16.
BOHEMIANS: Philadelphia, Pa., Jan. 4-9.
BON TONS: New York city Dec. 28-Jan. 9.
BOWERY BURLESQUERS: Jersey City, N. J., Jan. 4-9.
BRIGADIERS: Minneapolis, Minn., Jan. 3-9.
CHERRY BLOSSOM: Albany, N. Y., Jan. 4-6, Troy 7-9.
CITY SPORTS: Springfield, Mass., Jan. 4-9.
CRACKER JACKS: Chicago, Ill., Jan. 4-9, Milwaukee, Wis., 11-16, Minneapolis, Minn., 18-23.
DAINTY DUCHESS: St. Paul, Minn., Jan. 3-9.
DAINTY PAREE (J. H. Barnes, mgr.): Scranton, Pa., Jan. 11-13, Reading 14-16, Troy, N. Y., 18-20.
DEVERE, SAM: Cleveland, O., Jan. 4-9.
FOSTER, FAY: New York city Jan. 4-9.
GAY MASQUERADERS: Newark, N. J., Jan. 4-9.
GAY MORNING GLORIES: Toronto, Can., Jan. 4-9.
HILL, ROSE, ENGLISH FOLLY: Fall River, Mass., Jan. 7-9.
INDIAN MAIDENS: Manchester, N. H., Jan. 4-6, Nashua 7, Franklin 8, River Point, R. I., 9.
INNOCENT MAIDS (T. W. Dinkins, mgr.): La Porte, Ind., Jan. 6, Sturgis, Mich., 7, Battle Creek 8, Ypsilanti 9, Ann Arbor 11, Pontiac 12, Owosso 13, St. Johns 15, Flint 16.
IRWIN'S, FRED: Washington, D. C., Jan. 4-9.
JOLLY GRASS WIDOWS: Brooklyn, N. Y., Jan. 4-16.
KENTUCKY BELLES: Montreal, Can., Jan. 4-6.
KNICKERBOCKERS: Boston, Mass., Jan. 4-6.
LAFAYETEE: Sistersville, W. Va., Jan. 5, Parkersburg 6, Portsmouth, O., 7, Mt. Sterling, Ky., 8, Lexington 9, Louisville 10-16.
LONDON BELLES: St. Louis, Mo., Jan. 3-9.
MAJESTICS (Fred Irwin, mgr.): New York city Jan. 4-9.
MERRY MAIDENS: Kansas City, Mo., Jan. 3-9.
MISS NEW YORK: Mechanicsville, N. Y., Jan. 5, Poughkeepsie 6, Fishkill 7, Fort Plain 8, Canajoharie 9.
MOONLIGHT MAIDS: Buffalo, N. Y., Jan. 4-9.
NEW YORK STARS: Boston, Mass., Jan. 4-9.
ORPHEUM SHOW: Los Angeles, Cal., Jan. 4-16.
PARISIAN WIDOWS: Rochester, N. Y., Jan. 4-9.
REEVES, AL., BURLESQUERS: New York city Jan. 4-16.
REILLY AND WOODS: Chicago, Ill., Jan. 3-9.
RUNAWAY GIRLS: Providence, R. I., Jan. 4-9.
THOROUGHBREDS: Boston, Mass., Jan. 4-9.
TRANS-ATLANTIC BURLESQUERS (E. J. Conn, mgr.): Paterson, N. J., Jan. 4-9.
TROCADERO BURLESQUERS: Reading, Pa., Jan. 4-6, Scranton 7-9.
TROUBADOURS: Wilmington, Del., Jan. 4-9, Trenton, N. J., 11-16, Fall River, Mass., 18-23.
VANITY FAIR: Chicago, Ill., Jan. 11-16, Milwaukee 18-23.
WEBER AND FIELDS: New York city Sept. 17—indefinite.

MISCELLANEOUS.

BOSTOCK'S TRAINED ANIMALS: Philadelphia, Pa.—indefinite.
BOSTON LADIES' ORCHESTRA: Cohoes, N. Y., Jan. 4-9, Newburg 11-16, Yonkers 18-24.
BROOKS' CHICAGO MARINE BAND (Bert A. Hall, mgr.): Clinton, Ia., Jan. 5, Rock Island, Ill., 6, Davenport, Ia., 7, Peoria, Ill., 8, St. Louis, Mo., 9-11, Alton, Ill., 12, Quincy 13, Jacksonville 14, Springfield 15, Danville 16.
BROWN'S AMUSEMENT (Southern): Crowley, La., Jan. 4-9, Jennings 11-16, Lake Charles 18-23.
BROWN'S AMUSEMENT (Western): Arkansas City, Ark., Jan. 4-9.
CANADIAN JUBILEE SINGERS: Claremont, N. H., Jan. 5, Newport 6, Springfield, Vt., 7, Bellows Falls 8.
CONGRESS OF NATIONS (Wm. H. Josselyn, mgr.): Lima, O., Jan. 10, Anderson, Ind., 17, Muncie 24.
CONGROVE ORCHESTRA: McMinnville, Ore., Jan. 5, Dallas 6, Monmouth 7, Cornvallis 8, Albany 11, Salem 12, Junction City 14, Rosebury 15.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Nashville, Tenn., Jan. 5, Chattanooga 6, Knoxville 7, Atlanta, Ga., 9, Athens 11, Macon 12, Augusta 13, Columbia, S. C., 14, Charleston 15, Savannah, Ga., 16.
FISK'S ORCHESTRA: Grand Forks, N. D., Jan. 5, Fargo 6, Breckenridge, Minn., 7, Wahpeton, N. D., 8, 9.
GLENISTER PICTURE SHOW: Lowell, Mass., Jan. 7-10, Gloucester 11, South Framingham 12, Willimantic, Conn., 13, Springfield, Mass., 14-16.
HAGENBECK'S TRAINED ANIMALS: Milwaukee, Wis., Jan. 3-16.
HART, THE LAUGH KING: Ruston, La., Jan. 11-16, Brookhaven, Miss., 18-23.
HERRMANN THE GREAT: Danville, Ill., Jan. 5, Lafayette, Ind., 6, Peru 7, South Bend 8, Battle Creek 9, Grand Rapids 10, 11, Jackson 12, Ft. Wayne, Ind., 13, Muncie 14, Hamilton, O., 15, Dayton 16.
HEWETT (Illusionist): Minneapolis, Kan., Jan. 4-6, Downs 7-9, Clifton 10-12, Belleville 14, 15.
KILTIES' BAND (T. P. J. Power, mgr.): Petoskey, Mich., Jan. 5, Sault Ste. Marie 6, Marquette 7, Calumet 8, Hancock 9, Ishpeming 10, 11, Ironwood 12, Rhinelander, Wis., 13, Duluth, Minn., 14, Superior, Wis., 15.
KNOWLES, THE (Hypnotists; Elmer E. Knowles, mgr.): Spartanburg, S. C., Jan. 4-9.
PATTI, ADELINA: San Francisco, Cal., Jan. 7, Los Angeles 9, San Francisco 11, Portland, Ore., 14, Vancouver, B. C., 16.
PERKINS, ELI (Harrison Downs, mgr.): Northfield, Vt., Jan. 7, Barnet 8, Elizabeth, Pa., 12, Murray 14, Sullivan 15, South Whitely, Ind., 16.
PRESCELLE (Chas. Hine, mgr.): Walden, N. Y., Jan. 4-9, Goshen 11-16, Newton 18-23.
QUAKER ENTERTAINERS: Crab Orchard, Neb., Jan. 4-9.
SHEPARD'S MOVING PICTURES (A. L. Shepard, mgr.): Worcester, Mass., Jan. 3-6, Manchester 7, Lewiston, Me., 8, 9, Bath 11, 12, Augusta 13, 14, Bangor 15, 16.

DATES AHEAD.

(Received too late for classification.)

A HOMESPUN HEART (Leon Williams, mgr.): New Castle, Pa., Jan. 5, Ellwood City 6, Charleroi 7, Mt. Pleasant 8, Connellsville 9, Cumberland, Md., 10, Morgantown, W. Va., 14, Belle Vernon, Pa., 16.
BRECKENRIDGE, CHARLES, STOCK (Boyd P. Joy, mgr.): Ellsworth, Kan., Jan. 4-9, Concordia 11-16, Herrington 18-23.
CRYSTALPLEX (W. H. Walsh, mgr.): Dover, N. H., Jan. 4-9, Laconia 11-16.
DAVIDSON STOCK (A. E. Davidson, mgr.): Sterling, Ill., Jan. 11-16, Morrison 18-20, Dixon 21-23.
FAUST'S, TED E., MINSTRELS (G. D. Cunningham, mgr.): Batesville, Ark., Jan. 5, Newport 6, Bridley 7, Pine Bluff 8, Camden 9, Magnolia 11, Texarkana 12.
KELLAR STOCK (A. M. Kellar, mgr.): Watonga, Okla., Jan. 4-6, Okeene 7-9, Enid 11-13, Pond Creek 14-16, Kingfisher 18-20.
FRENCH, IRVING (Don Macmillan, mgr.): San Antonio, Tex., Jan. 3-6, Austin 7-9.
LEHR, INA, DRAMATIC (Wm. De Onzo, mgr.): Pomeroy, O., Jan. 4-9, Huntington, W. Va., 11-16.
McKEE'S BOSTON LADIES' SYMPHONY ORCHESTRA: Jackson, Mich., Jan. 5, Owosso 6, Saginaw 7, Big Rapids 8, Cedar Springs 9, Muskegon 11, Belding 12, Chatham, Can., 13, Orillia 14, Midland 15, Hamilton 16.
MYERS, WILL H., STOCK (Sim Allen, mgr.): Clarksburg, W. Va., Jan. 4-6, McKeesport, Pa., 7-9, East Liverpool, O., 11-13, Alliance 14-16.
PECK'S BAD BOY: Towanda, Pa., Jan. 5, Carbondale 8, Pittston 9.
RAILROAD JACK: Burlington, N. C., Jan. 12, Durham 13, Raleigh 14, Wilson 15, Suffolk, Va., 18.
ROBERTS, GERTRUDE (Harry C. Arnold, mgr.): Westfield, N. S., Jan. 7-9, Pictou 11-13, Pugwash 14-16.
TAYLOR, ALBERT, STOCK: San Antonio, Tex., Jan. 4-10, Yoakum 11-16, Austin 18-23.
THE HEART OF TEXAS: Port Alleghany, Pa., Jan. 6, Condersport 7.
THE PUNKIN HUSKER (Dave A. Marlin, mgr.): Dunkirk, Ind., Jan. 5, Ft. Wayne 6, Auburn 7, Decatur 8, Marion 9, Dayton, O., 15.

OPEN TIME.

INDIANA.—Logootee—Pythian Opera House, after Feb. 20.
IOWA.—Creston—Temple Theatre, January, February, March and April.
MICHIGAN.—Muskegon—The Grand, Feb. 1, 3-20, 22-29, March 1-7, 9, 11, 15-17, 20, 21, 23-31, April 1, 2-4, 7, 8, 9, 11-18, 20-23, 25-29.
MISSISSIPPI.—McComb—New Opera House, Feb. 22-29, March 1-4, 6-18, 20-31, April.
NEW JERSEY.—Burlington—New Auditorium, Jan. 12, 14, 16, 19, 27, Feb. 2, 6, 11, 13, 16, 20, 25, 27, March 1, 3, 5, 10, 15, 17, 19, 21, 26.
NEW YORK.—Albany—Empire Theatre, Jan. 14-16, 19, 21-23, 25-30, Feb. 1-April 4, 6, 8, 11-15, 18-May 30.
Johnstown—Grand, Jan 11-30, February, March.
Oneonta—Jan. 18-23, Feb. 1-5, 10-12, 22, 23, 25, 26, 29.
PENNSYLVANIA.—Sharon—Morgan Grand, April 4-23, May 9-14.

IN OTHER CITIES.

(Received too late for classification.)

OMAHA.

W. H. Crane was seen at the Boyd Dec. 25, 26. Rudolph and Adolph, interpreted by Mason and Mason, amused two good sized audiences 27. Some good specialties were introduced, and the co. has been enlarged since its was last seen here. One of the greatest successes of the season was the visit of Pezzy from Paris 28, 29, with a special Tuesday matinee. Every seat was sold for the opening performance, and apparently the piece would have drawn well had the engagement lasted a full week. The success is due more, however, to the co. and costuming than to the music or verses. The staging is up to the high standard which usually marks the Henry W. Savage productions, and the co. is large and well selected. Individual praise is due Paul Nicholson, Arthur Deagon, Helen Byron, Josie Sadler, and Helen Hale. Manager Burgess will offer Mr. Jolly of Joliet 30. Charles B. Hanford 31. Quincy Adams Sawyer 1, 2. Haverly's Minstrels 3. Under Two Flags 4-7. Tim Murphy 8, 9.

Krug's Theatre [illegible] local manager, Katherine Willard [illegible] and the Three made an excellent [illegible] with the usual Christmas and [illegible] Willard has made a marked [illegible] since her last visit and [illegible] by Edwin Caldwell [illegible] to a magnificent house [illegible] will received. Her [illegible] balanced and [illegible] lived and Not to Be [illegible] Busy Izzy 3, 4. [illegible]

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

FOREIGN BUREAU:
Trafalgar House, Grenar Street, Leicester Square, W. C.
LONDON, ENGLAND.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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THE CHICAGO DISASTER.

No theatre disaster that has happened in this country, and probably no like disaster that has happened anywhere, has been marked by the peculiar horrors that attended the fire, the panic and the terrible loss of life in the Iroquois Theatre, Chicago.

Never before, perhaps, has such a wave of indignation followed a disaster of this kind, because even the early reports of it suggested that it might have been prevented; and never before, either in the city of its happening or in other places, has there been official action so sweeping or such measures at once taken looking to public safety in theatres.

Moreover, although in the first official acts following the disaster in Chicago there was a suggestion that persons irresponsible were to be made scapegoats, it is now evident that the persons really responsible for hundreds of fatalities will sooner or later be dealt with as examples of the spirit of greed that so long has cursed the theatre of this country; and their unconcern for the safety of the public, their negligence in those details of management that require vigilance and care, and their alleged collusion with officials as guilty as they, that have winked at violations of law, will be laid bare and punished as they should be punished.

The Iroquois Theatre was new, and was said by its owners and managers, and believed by the public, to be proof against fire. It was said to have all the modern appliances devised to make theatres safe; and the precautions commonly expected to be taken to prevent accident and the vigilance and system necessary to public safety in all theatres—and especially insisted upon in all modern and first-class theatres—were said to have been provided in this ill-fated house, and were assumed by the public to be in force. What a different—and, in fact, what a criminal—state of affairs existed in this theatre, a mere recital of the conditions during the awful panic and since disclosed will make clear.

The Iroquois Theatre evidently had been opened before it was finished or in a safe condition. Some of its fire escape stairways leading from the upper floors were not yet in place, it is said. But worse than this, the extra exits, when the frenzied crowd of women and children pushed against them, were found to be locked on the outside with padlocks, making escape impossible. There was no separate fire alarm box connecting the theatre with the fire department—one of the first essentials of safety. There was no shaft or flue or automatic skylight device back on the stage for carrying smoke and flames away from the auditorium. Not only the most necessary provisions for safety were lacking, apparently, but there seemed to be no disciplined organization of the employes of the theatre, those whose duties on the stage might have been relied upon to mitigate if not to prevent something of the horror being away from their posts, and the ushers, in the theatre proper, seeming to be without head or system. In fact, it is said that most of the ushers fled at the first alarm.

There have been several statements and theories as to the cause of the fire, and new theories continue to be made public. The quick spread of flames on the stage seems to have been due to the unusually inflammable nature of the scenery, the danger from which was increased by the lavish use of electric lights and wires for spectacular effects. The balcony and gallery fronts were said to have burned as though parts of an ordinary building, and it has since been asserted that they were either not fire proofed or that the work of fire proofing them had been poorly done, and thus was comparatively useless. In the earlier accounts of the disaster it was said that it might not have been serious had the asbestos curtain been lowered in time. Conflicting stories as to why this curtain remained half lowered, thus forming a dangerous flue between auditorium and stage, have been told. A wire used for an "aërial act" running out into the auditorium was said to have interfered; from testimony taken on Saturday, it appeared that the curtain caught on a swinging bracket used to throw light upon the stage. There have been statements that the curtain was not really asbestos, but that it was made of "burlaps" treated with asbestos paint, and that it was asbestos, but of an inferior sort. The most remarkable fact brought out in this connection, however, is the statement by stage employes and others that this curtain, intended as a protection against fire, was suspended on oiled manila rope, of which there was also said to have been many thousand feet used to suspend the flimsy and inflammable scenery used in the play being represented at the time of the disaster!

Aside from the unreadiness of the theatre, as shown by the facts and the woeful lack of care for the public, statements are made that question the pretended high-class of its construction. In a special to the New York *World* of Sunday from Chicago, WILLIAM CLENDENIN, editor of the *Fireproof Magazine*, is reported as saying:

The Iroquois Theatre was a fire-trap. The whole thing was a rush construction. It was beautiful, but it was cheap. Everything but the structural members was of wood; the roller on the asbestos curtain, the pulleys, all were a cheap compromise.

I made an investigation of the theatre last August and condemned it on four different points. My condemnation was published in the August number of the *Fireproof*. The points are:

1. The absence of an intake, or stage draught shaft.
2. The exposed reinforcement of the concrete arch.
3. The presence of wood trim on everything.
4. The inadequate provision of exits.

A theatre has two parts—the stage and the house, or audience, part. There should be a roll shutter between the two, and the best sort of curtain is only a compromise. The poor stuff in the curtain at the Iroquois Theatre made it doubly a compromise—a great danger, a terrible trap.

The arch, or ceiling, was covered with a cheap concrete. The first puff of flame destroyed this. It crumbled away, exposing the twisted mass of steel reinforcements and girders, and fell on the audience. This killed many. Looking from below, the bewildered, choking and maddened crowd thought it was the result of a panic above. They believed the galleries were falling, and in the rush resulting many more were killed.

The Iroquois Theatre was the most-talked-of construction in the country at the time of its building. It was believed to be the expression of most modern ideas in regard to theatre-building—to be about as near fireproof as a theatre could be. My investigation satisfied me that it was one of the worst fire-traps in the city. There was so much wood and so much plush and inflammable trimming about everything. The insufficient exits tell the rest of the story.

As has been said, a mere recital of the facts thus far disclosed is pregnant with suggestion. The investigation of this disaster now going on in Chicago will no doubt disclose all the dire circumstances in the case, and the courts, both in their criminal and their civil branches, may be relied upon to decree punishments and award damages that will forever make this a memory and a warning.

AN ATHLETIC CLUB.

Robert Edeson is forming an athletic club, the membership of which will be drawn principally from the dramatic profession. Mr. Edeson is backed by a wealthy Chicagoan. It is planned to have a club house on Long Island and one in New York. Billy Elmer is to be physical instructor. The membership will be limited to fifty, and each member will have a room in the club as long as he lives.

THE CENTURY THEATRE.

Sydney Rosenfeld's Century Theatre Company, formed to manage a first-class stock company worthy of the days of Wallack, Palmer, Daly and Field, was formerly incorporated last Wednesday, the capitalization being fixed at $125,000, $50,000 of which is already subscribed. The corporators of the company are Sidney Rosenfeld, Frank Fuller, Richard Purdy, Isaac L. Rice, David B. Sickels and Louis A. Lehmaier. Sidney Rosenfeld is managing director; Frank Fuller, vice-president; Richard A. Purdy, secretary and treasurer; David B. Sickels, Isaac L. Rice and Louis A. Lehmaier, directors. The subscribers are Alex. De Vine, H. W. Ranger, Theron Campbell, Duff G. Maynard, R. W. Ferguson, W. J. Rosenstein, Louis M. Lake, Gustave Simonson, Thomas A. Adams, Geo. E. Marcus, Henry E. Taylor, A. Martinez, Louis M. Ogden, H. B. Wilson and Francis Pendleton. When seen yesterday, Mr. Rosenfeld said:

"I wish THE MIRROR would say that I am in honor bound not to divulge the name of the theatre, but that we have it, and only an earthquake can deprive us of it. It is a Broadway house. I can say that much, without breaking faith with the present occupant. It will be our theatre next month. We are likely to open with one of the old comedies. Point lace? Perhaps. I did hope to have a play by Mr. Howells, but it isn't ready. The old comedy will be on for only a short run, however, for Mr. Howells' play is sure to be ready by March, and it will be followed with one by Mark Twain and Sydney Rosenfeld, the former a veteran, the latter a promising writer, with ideals that will shape themselves into realities. I have also an excellent comedy drama, by Marguerite Herrington. As I said at the Manhattan Theatre, ten days ago, the Century Theatre will in no way conflict with the National Art Theatre, except in the sense that we will make a specialty of producing national plays by native authors. The National Art Theatre is making propaganda for the abstract idea of which the Century Theatre will be the first concrete evidence. THE MIRROR readers would be surprised were I to consent to let the names of our company appear in its pages, but the appearance would be a little premature at this time. Suffice it to say that the actors are among the flower of the profession. Hard work to get them? Bless you! no, indeed. They flocked to our standard of emancipation as the slaves flocked to Abraham Lincoln's! One well-known actor came to me with his savings of two thousand dollars, and offered all of it to me. I accepted one hundred, only, as I have all the millionaires I want ready to subscribe, and if an earthquake, or fire, were to wipe us out, that actor's life savings would haunt me through all eternity.

"Yes, our highest priced seat will be only one dollar and a half—our best balcony seat, one dollar. I shall put the speculator out of business, by the late Augustin Daly method—the purchaser of a seat will obtain merely a numbered coupon, stamped and dated. No mention will be made on the coupon of the nature of the purchased seat, and every purchaser will have his or her name registered for subsequent identification, before he or she receives the coupon. I never said, by the way, that I would guarantee a clear profit for our theatre of four thousand dollars a week. I said, if we could fill our house at every performance, we could clear that sum weekly. One well known actress, who has been receiving one hundred and fifty dollars a week with the opposition, offered to come to me for less than half that for five years. I mention this to show the confidence we have already inspired in the profession. Please get this right in THE MIRROR. Our capitalization is $125,000; already paid in, $50,000; open to the public, at $100 a share, $50,000; treasury reserve, $25,000. David B. Sickels is one of our heaviest subscribers, by the way."

WILLIAM B. YEATS LECTURES.

William B. Yeats, the Irish essayist, lectured at Carnegie Hall last Sunday night, on the "Intellectual Revival in Ireland," under the auspices of the Irish Literary League of America. William Bourke Cockran, another Irish essayist, presided. Mr. Yeats spoke also of the Irish National Theatre. Mr. Yeats said in part:

There is a deeper and bitterer tone in the new Irish literature than there ever was in the old Irish ballads. The Gaelic League has developed passion where there was once apathy.

Our dramatists now study what the people want and then we give it to them in such form that thirty or forty police must often be stationed inside the theatres to prevent riots. You can do something with people like that.

THE PRICE OF SEATS.

The announcement last week of the adoption of $1.50 as the price for all orchestra seats by the management of the Manhattan Theatre has met with the approval of the press and the public. As a matter of course, dissent has been expressed only by managers of theatres who profess to believe—in spite of the overwhelming contrary evidence presented by their box-office receipts—that the playgoing public of this city considers $2 a preferable standard! Mr. Fiske's action has been commended editorially by many of the newspapers, while a large number of letters from theatregoers have reached him, expressing appreciation of his course.

FIRE CURTAINS TO BE TESTED.

Nicholas J. Hayes, the new Fire Commissioner of this city, issued an order on Sunday that all asbestos curtains in the local theatres shall be tested at once to determine whether or not they are fire proof. Assistant Foreman Patrick T. Lenihan will test the curtain with a strong gasoline flame, and he has been instructed also to inspect the mechanisms by which the curtains are raised and lowered. Commissioner Hayes declares that he will close every theatre that is not provided with a satisfactory fire curtain, and he also says that he will look sharply into the ordinances relating to standees.

PRIVATE BUSINESS?

Editorial, New York World, Jan. 3.

Only one theatre manager was found in New York yesterday who resented suggestions from the newspapers as to safeguarding the lives of his patrons. Mr. Al Hayman said: "We will run our theatres just as we please. If the newspapers will attend to their own business we will attend to ours." No doubt the managers of the "splendid" Iroquois Theatre had the same view. Mr. Hayman ought to have learned by this time that what is everybody's business as well as what is apparently nobody's business is a part of the business of a vigilant press intent upon serving the public. Publicity is the great reformer—of defective playhouses as well as other evils and dangers.

INSURANCE RATES OF THEATRES.

The New York Fire Insurance Exchange establishes the insurance rates for the New York theatres. They are based upon the examinations and reports of Frederick M. Mays. The *World*, on Saturday, published the list of these rates as furnished by Mr. Mays to its representative. The list is as follows—it shows practically how the Exchange regards metropolitan places of amusement as fire risks:

Knickerbocker	$1.10	Savoy	3.00
Majestic	1.25	Criterion	3.07
Lyric	1.35	Windsor	3.10
Hudson	1.70	Wallack's	3.10
West End	1.80	Irving Place	3.20
Empire	1.90	Broadway	3.90
Keith's	1.95	Bijou	3.95
Harlem Op. House	1.95	London	3.95
Murray Hill	2.02	Tony Pastor's	3.95
Grand Theatre	2.05	Academy	4.00
Proctor's 58th St.	2.10	Fourteenth Street	4.00
Proctor's 23d St.	2.10	Princess	4.05
Metropolis	2.20	People's	4.15
Manhattan	2.25	Miner's Bowery	4.25
New Star	2.35	Mad. Sq. Garden	4.30
Proctor's 125th St.	2.35	Third Avenue	4.50
Miner's 8th Ave.	2.42	Huber's Museum	4.75
Garrick	2.45	Daly's	4.75
Belasco	2.45	Casino	4.75
American	2.50	Grand Op. House	4.80
Garden	2.50	Weber and Fields	4.80
New Amsterdam	2.55	Thalia	5.10
Proctor's 5th Ave.	2.77	Victoria	5.20
Dewey	2.80	Herald Square	5.50

These rates apply to the fire risk only, and do not relate to the provisions for the safety of the public. They are based upon fireproofing, fire-resistance and fire-extinguishing appliances and apparatus.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

J. G. R.: John W. Thompson and William J. Kelley are with the Western Ben Hur company, the latter playing Ben.

INQUIRER, Cambridge, Mass.: E. H. Clement, editor of the Boston *Transcript* for many years, is the author of the play.

LINCOLN, Windsor, Wis.: Maurice Barrymore appeared at the Boston Theatre in 1874 in Belle Lamar as Patrick Henry Stuart. Boucicault wrote it.

OLD NEW YORKER: It is certainly in the worst possible taste for the two New York critics you write of to speak of children in or out of plays as "brats."

GEORGE REES, Baltimore, Md.: He was born in New Orleans, but his father was English, his mother Irish. His company is nearly all English.

J. G., Richmond, Ky.: *The Critic* is a monthly magazine devoted to literature and the drama, edited by Jeannette L. Gilder, and published by G. P. Putnam's Sons, No. 27 West Twenty-third Street, New York.

J. A. W., San Francisco, Cal.: Henry Irving's first great hit was in London as Digby Grant in James Alberry's Two Roses, about 1870. His fame came shortly after, when he electrified London with his Mathias in The Bells. He has played Bill Sykes.

NELL: Robert Hilliard became a professional actor eighteen years ago, in January, 1886. Before that he was for four or five years president of the Gilbert Amateur Club, of Brooklyn. He has played many parts—all well. He is the superior actor of the two you mention.

C. W. Coulter, St. Paul, Minn.: Claude Burroughs was a victim in the Brooklyn Theatre fire, December, 1876. So was his friend and fellow actor, Harry Murdoch. Kate Claxton was the star, The Two Orphans the play. J. B. Studley was also in the company, and helped many actors and actresses to escape.

JAMESTOWN: After diligent inquiry THE MIRROR is unable to ascertain the identity of the publishers of the song, "How I Miss You, Lize." There are at least one hundred songs in which the name of Elizabeth is twisted into all sorts of abbreviations, and it is hard to identify some of them.

H. T. HASKINS: Kyrle Bellew played Tom Jones and Antony at Wallack's about twelve years ago. Frank Daniels, N. C. Goodwin, Henry E. Dixey, Cheever Goodwin, E. E. Rice, and John L. Sullivan are all Bostonians. John T. Raymond was in the stock of the old Globe Theatre, Boston, about thirty years ago. F. S. Chanfrau opened the season at the Boston Theatre for eighteen consecutive years, with Kit, the Arkansaw Traveler, beginning in the early seventies.

LAMBS' CLUB, N. Y.: Adah Isaacs Menken was born in Louisiana and died in Paris, Aug. 10, 1868. She is not buried in Pere la Chaise, but in the Jewish Cemetery of Mount Parnasse. The house in which she lived on Seventh Avenue, between Thirty-eighth and Thirty-ninth streets, New York, is one of the brownstone "twins," still standing—the northern one. It is now a boarding house for professionals and is on the west side of the avenue. Adah Isaacs Menken won fame as Mazeppa.

HORACE BROCKWAY, N. Y.: Mrs. Charles Kean was Ellen Tree, London's favorite actress. She married Charles Kean and lost her talent. Charles inherited none of the genius of Edmund Kean, but because he was a great producer he was credited with dramatic genius. The actor of whom you speak possesses not an iota of genius, but his productions blind the public to his want of it. Lester Wallack's father was James W. Wallack, an Englishman, as was Lester in everything but birth. To his dying day, it was said, he secretly regretted that he was not born in England.

A READER: The following plays by Henry Arthur Jones have been produced in New York: Sweet Will, April 10, 1893; The Deacon, April 8, 1892; The Rogue's Comedy, Dec. 7, 1896; The Physician, Oct. 4, 1897; The Middleman, Nov. 10, 1890; The Dancing Girl, Aug. 31, 1891; Judah, Dec. 29, 1891; Wealth, March 9, 1891; Michael and His Lost Angel, Jan. 15, 1896; The Bauble Shop, Sept. 11, 1894; The Masqueraders, Dec. 3, 1894; The Case of Rebellious Susan, Dec. 29, 1895; Mrs. Dane's Defense, Dec. 31, 1901; The Liars, Sept. 26, 1898; The Manœuvers of Jane, Nov. 27, 1899; Whitewashing Julia, Dec. 2, 1903.

ARTHUR ROBINS, Windsor, Wis.: Mrs. Gilbert is not, strictly speaking, "America's oldest actress," as she was born in Rochdale, England, Oct. 21, 1821, daughter of Henry Hartley, a journalist, who died when she was fifteen years old. At that age Mrs. Gilbert went on the stage as a ballet dancer, in London, just about the year Charles Dickens became famous with his first books, "Sketches by Boz," "Pickwick," and "Oliver Twist," 1835-1836. She has seen the very beginning of England's greatest man after Shakespeare, therefore, and lived thirty-three years after his demise. Dickens, as a young man, must have seen Mrs. Gilbert many times, as she danced in London and over the Norwich circuit for fifteen years—or until 1849. She married George Henry Gilbert, an artist, in 1846, came to this country in 1849, the California gold fever year, and danced until 1857—twenty-two years in all—when she began to play old woman characters. Her husband died in 1866. She never remarried. She joined Augustin Daly's company in 1869, and remained with him thirty years, until 1899. Loyalty seems to have been Mrs. Gilbert's motto all through life, which is one of the reasons why the public is loyal to her.

THE USHER

The calamity at the Iroquois Theatre, in Chicago, last Wednesday afternoon has shocked the entire country, and spread gloom throughout the theatrical world. It is not only the appalling loss of life that has caused widespread grief and amazement, but a wave of indignation has passed over the land as the details of the catastrophe have been unfolded one by one, and as the conviction has been reached that the disaster would not have occurred had it not been for the sordid greed of those interested in the theatre and the criminal negligence of the Chicago authorities, whose duty it was to see that the safety of the public was assured.

The Iroquois Theatre, heralded as the safest of new playhouses, has been proved through the disclosures the holocaust produced to have been a rotten fraud upon the misplaced confidence of the public. The conditions which prevailed during the horror showed that there was an utter lack of consideration for the security of patrons, gross carlessness in the administration of the theatre, and a lack of discipline among the employes—characteristics of a careless and conscienceless management.

The Chicago community is aroused to a high pitch of righteous resentment, and it is safe to say that punishment will be demanded for those—whether connected with the Iroquois Theatre as owners and managers or in official municipal positions—to whose neglect the tragedy was due.

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In the first reports there is a good deal of theory and speculation as to the direct cause of the fire and the failure to protect the panic stricken audience, largely composed of women and children, nearly six hundred of whom perished. But from day to day, as the investigation has gone on, the truth has gradually been revealed.

It is clear the fire started at an arc light near the switchboard and was communicated to the hanging scenery. The fire curtain (which was supposed to be of the best asbestos, but which, after the fire, was found to be destroyed) did not work. An effort to lower it was made, but swinging proscenium lights impeded its descent. There was no fire alarm box in the theatre—the alarm was given by telephone from a neighboring store. There was no automatic skylight to act as a flue and carry up the smoke and flame. The stage door and the front doors being open a draft was established which blew the flames under the asbestos curtain into the auditorium and swept certain portions of the gallery and balconies. The electric lights were not turned on in the auditorium, and the panic stricken audience struggled to escape from flames and smoke in darkness. The fire escape exits, it is said, were not completed, and some of the doors were locked. Apparently there was not one of the heads of the stage staff at his post.

Had there been an automatic skylight, had the fire curtain been fire-resisting and properly hung, and had there been proper exit lights, it is probable that the loss of life would not have occurred, or at least would have been comparatively small. Although there was a great show of fireproof construction and of safety precautions, there was gross neglect of many of the simplest requirements.

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It may well be asked,—granting that the owners through instincts of greed and economy were willing to juggle with the lives of the public by operating a theatre under the conditions disclosed,—why the authorities (the Building Department, which passed upon and approved the plans and supervised the work of construction, and the Fire Department, whose business it was to demand efficiency in safety appliances, and the Mayor, who issued a license to the Iroquois Theatre) were guilty of disregard for their duties and for the lives and security of the public?

Mayor Harrison on Friday and Saturday ordered the closing of all theatres in Chicago, claiming that there is not one of them that has not been found in some respect violating the laws. This drastic action would have been more commendable had Mayor Harrison taken it when he first learned of this fact. It is a matter of record that a few months ago he had an investigation made of every place of amusement in Chicago, and reported to the Building Department that there was not one which did not represent some violation, great or small, of the law.

His decision to close up the theatres until the violations are removed is praiseworthy but tardy. It gives rise to the supposition that the authorities have, as in the case of the Iroquois Theatre, been guilty of reprehensible neglect, and criticism of those in power having been caused thereby, they are now trying to throw dust in the people's eyes by showing a belated vigilance.

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The men who built and managed the Iroquois Theatre have not only brought the weight of a great disaster upon themselves, but they have in a measure affected the interests of the entire theatrical business. This will be justly regarded by many managers and actors as the culminating injury of a series that has grown out of the iniquitious system through which these men and their associates have held control of a great majority of the dramatic interests in this country. It is the climax, the finishing touch to a course of deterioration and destruction.

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While the shadow of this calamity is fresh upon us it seems scarcely proper to consider its probable material results upon the profession. But these considerations must necessarily force themselves into view.

The disaster is naturally drawing attention everywhere to the condition of theatres. In some communities the authorities are going to extremes. In others common sense and reason prevail. Everywhere, however, the inspections and enforcements of existing safeguards and the adoption of new ones will be beneficial in that they will not only increase the safety of the public, but will renew confidence.

In New York city there is less ground for public anxiety with respect to theatres than in many other communities. Here the authorities have almost invariably been vigilant in their supervision of places of amusement. The laws are wise, sufficient and in almost every instance impartially enforced. Provisions for the prevention of fire and panic are well nigh as complete as it is possible for human agency to make them.

Since the Chicago disaster there has been an appreciable decrease in theatre receipts, but not to the extent that might have been expected. The loss of patronage due to this cause is not likely to endure long. It will be removed when confidence, which has not been greatly shaken here, is fully restored, and New Yorkers come to fully realize that they have the safest and the best equipped theatres in the world, coupled with a fire fighting department that has not its equal in the whole world.

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The managers and owners of the Iroquois Theatre, if found to be responsible for the tragedy, probably will be obliged to pay at least a modicum of the penalty their offense merits. Criminal proceedings have already been begun against the Chicago members of the concern, and no doubt their associates, equally responsible, will be compelled to face similar proceedings. The monetary side of their responsibilities is yet to be closely estimated. Approximately, it is computed that the claims which are certain to result from civil suits on account of loss of life and injuries will reach into the millions.

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THE MIRROR'S summary, recently published, of the conditions of theatrical business throughout the country, has attracted wide attention, and has been commended by many newspapers for its comprehensiveness, accuracy and conservatism. The Cincinnati *Enquirer*, for instance, makes the following comment:

The apathy in the East regarding theatrical attractions continues to be a subject of comment. Things seem to be brightening up a bit, but there is still a great deal heard about the unexplainable and sudden slump in theatrical attendance in a great many cities. Following up this matter, THE DRAMATIC MIRROR got in touch with reliable information the country over and last week devoted two pages to a discussion of affairs as they exist in the country to-day. If THE MIRROR'S information from the country in general hits off the situation as well as they have sized up local conditions, it is about as reliable as anything that has crept into print concerning the theatres in a long time. I do not know who their informant was concerning Cincinnati affairs, but he supplied them with a conservative and reliable line on both the business and the class of attractions that have made good in the different local theatres.

With the advent of the holidays a considerable improvement was reported from all directions, including New York, which has been one of the worst "show towns" this season. But the betterment is likely to be checked in a measure until the effects of the Chicago calamity have worn off.

SAID TO THE MIRROR.

ERNEST LAMSON: "The fact that Lydia Knott played Camille the week before Christmas at the Empire stock in Toledo has caused me much annoyance, as many think she has severed her connection with my company. Young Tobe Hoxie laid off the week before Christmas, and Miss Knott, while visiting her sister, was called upon at short notice to play Camille, which she did with my consent. She rejoined Young Tobe Hoxie Christmas Day and has no cause or intention of leaving it."

VICTOR HERBERT: "I should value very highly the statement in the columns of THE MIRROR that while I am to leave my position as conductor of the Pittsburgh Orchestra at the end of this season, March 19, 1904, I by no means intend to give up conducting an orchestra. On the contrary, my present plans include not only my usual Spring and Summer tours, but the maintenance of a permanent organization in New York. This is by way of correction of an impression that has gone abroad that with my departure from Pittsburgh I had intended to give up conducting."

PERCY D. TABLER, Scammon, Kan.: "A month ago a man named E. C. Stiles, who claimed to be an old member of the profession, applied to me for aid. I helped him and he proceeded on his journey. At Columbus, Kan., he fell beneath a train and was killed. His remains were buried here. Thinking that he may be survived by relatives I send you this information for publication."

THE IROQUOIS THEATRE FIRE.

On last Wednesday afternoon, Dec. 30, the new Iroquois Theatre, Chicago, was gutted by fire during a matinee performance of the spectacular musical play, Mr. Blue Beard. While the damage to the building was not large compared to its cost, the loss of life in the fire and in the panic that ensued was so great that the calamity was the most appalling that ever occurred in a theatre in America, and almost equals the Ring Theatre fire in Vienna, in 1881, which was the most terrible disaster in theatrical history.

According to the last reports from Chicago five hundred and eighty-seven persons—most of them women and children—perished in the fire and panic, and several hundred were injured, of whom many will likely die. The damage to the theatre has been roughly estimated at $20,000.

The fire began at 3.35 o'clock in the afternoon, during the second act of Mr. Blue Beard, while the "Moonlight Song" was being sung by a double sextette. An elaborate light effect was employed at this point in the performance, and the auditorium was almost completely darkened. Suddenly a flame burst out in the flies, caused, it is believed, by the grounding of an electric wire. Almost instantly the whole stage appeared to be a mass of flame. Eddie Foy, the principal comedian of the company, ran to the footlights and endeavored to calm the auditors, who by this time were on their feet and hastening toward the exits. His efforts availed nothing, and, stepping back, he ordered the lowering of the asbestos curtain. The curtain fell part way down and stuck. Thus an additional draft was created and the flames were swept out from the stage into the auditorium. A large share of the spectators on the ground floor managed to make their escape, but of those in the balcony and gallery the majority were killed or injured.

It is estimated that there were two thousand persons in the auditorium, seventeen hundred and forty of whom had seats. Within a few seconds after the fire began the exits were jammed with struggling people. Many were trampled to death, others were suffocated, some were killed by leaping from the balcony and gallery to the ground floor and from the windows to the pavement, and a comparatively small proportion were actually burned to death. Of the three hundred persons on the stage every one escaped, though many were injured, and all were in great peril.

The scenes of horror that were enacted during the panic and that met the eyes of those who first entered the theatre after the fire cannot be described. The calamity was attended by almost every dreadful circumstance that the imagination can picture. The fire lasted but thirty minutes, and at the end of that time the work of removing the dead was begun by the firemen and the police.

The Iroquois Theatre is owned by Will J. Davis and H. J. Powers, of Chicago; Nixon and Zimmerman, of Philadelphia, and Klaw and Erlanger, of New York. It was designed by Benjamin H. Marshall, of Chicago. The cost of the theatre, including a building devoted to offices, was $1,100,000. The seating capacity was 1,744. The stage was 110 feet by 60 feet. The foyer was patterned after that of the Opera Comique in Paris. The paneling of the entrance and of the staircases was marble, and the walls were decorated with marble, mirrors and Oriental draperies. The theatre was declared to be one of the safest, so far as danger from fire was concerned, in the world. It was opened on Nov. 23 last with the production that still held the stage when the fire occurred.

Immediately after the pressing work of removing the dead and attending to the wounded had been accomplished the Chicago authorities began to investigate the conditions that existed in the theatre, and which contributed to the catastrophe. The principle facts that have been so far unearthed are that the fire proof curtain was not of the best quality, and that it was blocked in its descent by a steel reflector carelessly left open by a stage hand; that the fire escapes were incomplete, there being no ladders from the platforms to the ground; that there were no buckets of water, hose or any other available fire apparatus on the stage; that the theatre had no fire alarm box; that there were no signs to indicate the emergency exits, and that these doors were locked or were so firmly fastened by rust and ice that they could not be opened; that certain aisles required by law were closed by rows of seats, and that there was no skylight above the stage such as the law requires.

On the day following the fire several members of the Mr. Blue Beard company and a number of the stage employees of the theatre were arrested and held for examination. On Saturday Will J. Davis and Harry Powers, of the theatre, and Building Commissioner Williams, who permitted the theatre to be opened, were arrested on a charge of manslaughter at the instance of Arthur E. Hull, whose wife and three children were killed in the fire. They were released under bonds of $10,000 each, to appear at a hearing on Jan. 12.

As an immediate result of the disaster Mayor Harrison, of Chicago, began an investigation of all the theatres in the city, and on Friday he ordered that the doors of seventeen of them be closed until every section of the ordinances relating to playhouses has been complied with. On Saturday he closed seven more on the same grounds. This leaves but one theatre, the Auditorium, open in Chicago. The rules that will hereafter be enforced require steel roll curtains; wide exits; no combustibles of any kind in the house furnishings; fire proofed scenery; no calcium or spot lights on the stage; skylights with automatic lids above the stage, and separate stairways, each exit having its own stairway to the street.

On Saturday and Sunday the city of Chicago gave over its business and social affairs almost entirely and devoted itself to burying its dead. The tolling of bells was heard in all quarters, and gloom rested over the whole city. The President of the United States and the rulers of many foreign countries sent messages of sympathy to the stricken city and deep sorrow over the calamity is universal.

ENGAGEMENTS.

Florence S. Hastings, as leading woman of the Park Theatre Stock company, Providence, R. I.

Charles A. White has been engaged by Dick Ferris to assume the management of the Grace Hayward company.

By Ollie Mack and Joseph M. Gaites, Zelda Rotall, prima donna, and Thomas F. Donnelly, character comedian and stage-manager, with Pickings from Puck.

Thomas Gunn and Della Cushman, for Through Fire and Water.

PERSONAL

GUILBERT.—Yvette Guilbert, who for nearly a year has been ill, is fast recovering, and that is good news for Parisian theatregoers.

TODD.—Frank Todd has taken the place of the late Jerome Sykes in The Billionaire and will continue in the role through the season.

WATKINS.—Mrs. Rosina Watkins, the once famous actress, who is now a guest at the Edwin Forrest Home, celebrated her eighty-fourth birthday last week. She has been at the Home for a number of years, and, despite her age, is a leader in all the social diversions of the old players at the Home.

BARRYMORE.—Ethel Barrymore hurried around to the Savoy and Criterion theatres last Monday and Tuesday nights, after the fall of the curtain on Cousin Kate, to see her brothers, John and Lionel, in Glad of It and The Other Girl. She saw Lionel but missed John, as he is not in the last act.

PURDY.—Richard A. Purdy is receiving congratulations as secretary and treasurer of the Century Theatre Company. Mr. Purdy is also treasurer of the American Dramatists Club, and is a great favorite.

MCKINLEY.—Mrs. McKinley, the late President's widow, attended a public entertainment last week in Canton, Ohio, the first since the death of her husband. It was a benefit concert given by her niece, Mabel McKinley, at the Grand Theatre.

KIPLING.—Rudyard Kipling says that he is hereafter going to be his own dramatist. He thinks that it is as easy to write plays as it is to write stories, not realizing that it is easier to become a millionaire than it is to become a first-class playwright—or why are there a thousand millionaires to every first-class writer for the stage?

SALVINI.—Tomaso Salvini will sail for New York in March, to open at the Knickerbocker Theatre in Othello early in April under Liebler and Company's management.

WIEHE.—Charlotte Wiehe sang and acted at the Hotel Savoy last Tuesday afternoon for the benefit of the Bide-a-Wee Home for Animals in Yonkers Park.

METCALFE.—James Metcalfe, *Life's* well-known dramatic critic, has been appointed secretary of the National Art Theatre Society in place of Sydney Rosenfeld, resigned.

ROBERTSON.—Forbes Robertson may be the Julius Cæsar in George Bernard Shaw's new play, Cæsar and Cleopatra, to be produced by the Stage Society in London next Spring. He will look Cæsar.

BELASCO.—David Belasco may have the Imperial Theatre in St. Louis for four months during the World's Fair period, with Benjamin F. Roeder in charge.

WAKEMAN.—Emily Wakeman joined the Glad of It company at the Savoy Theatre last Thursday and appeared, after only a few hours' preparation, in the character role of Mrs. Ruttinger. The part was originated by Fannie Addison Pitt, who at a rehearsal on Wednesday sprained her ankle and was obliged to retire temporarily from the cast. Miss Wakeman, whose impersonation was remarkably good, will continue in the role until Mrs. Pitt recovers.

DIXEY.—Henry E. Dixey is to have the principal male part in Little Mary, Barrie's latest play, at the Empire Theatre, New York, and all his friends hope that it will give him a chance to appear at his talented best.

ANDERSON.—Mary Anderson sang three sangs and read the balcony scene from Romeo and Juliet and the sleep walking scene from Macbeth, in London last Wednesday, to one of the largest audiences ever gathered in the People's Palace. She was a tremendous success as singer and actress, and looked not over twenty years of age.

PUCCINI.—Giacomo Puccini, the Italian composer, was married in Rome last Thursday to Elvira Bontauri Gemignan.

THE NEW VERBECK THEATRE.

The New Verbeck Theatre in Niles, Ohio, was opened Dec. 21, 1903, with Rose Coghlan in The Greatest Thing in the World. The Merchants' Association some time ago offered a bonus of $2,500 to any party or parties that would build a theatre in Niles. The Verbeck Amusement company, George H. Verbeck, President, agreed to build it. The result is the present house. The house opened to a $5,000 audience, tickets selling for from $50 to $300 apiece. George H. Verbeck is President of the Verbeck Amusement Company.

TELEGRAPHIC NEWS

CHICAGO.

Amusements Paralyzed by the Order Closing All Theatres—News Notes.

(Special to The Mirror.)

CHICAGO, Jan. 4.

All the world now knows of Chicago's theatre disaster. Mayor Harrison has closed all the regular theatres to await inspection and to provide alleged lacks in equipments. This is only one of the many serious effects, too numerous to mention here, of the Iroquois disaster. The whole theatrical circle of this city is upset, and each day one wonders what to-morrow will bring forth.

The summary action by Mayor Harrison on Saturday was due to Iroquois disaster, but was based on a report made two months ago following an investigation of theatre construction and licenses, due to the work of the "Graft" Committee of the City Council. Some theatres meet legal requirements except as to automatic sprinklers, but it now seems probable that no theatre will open this week.

The Blue Beard company left for New York yesterday. The Billionaire disbanded, and also left. The Silver Slipper company arrived, and was laid off. Some of the other companies booked for this week held back.

The following were the announcements for the theatres this week, and all of the events of course await further developments: Grand Opera House, Mrs. Fiske in Hedda Gabler; Studebaker, The Yankee Consul (third week); Powers, John Drew (second week), in Second in Command; McVicker's, Bostonians (second and closing week), in Robin Hood; the Garrick, The Pit, with Wilton Lackaye (fourth week); La Salle Stock, in The Belle of Newport; Bush Temple, Players' Stock in Ivan the Terrible; Illinois, The Silver Slipper; Great Northern, Ward and Vokes, in A Pair of Pinks (second and closing week); Columbus, More Than Queen, with Anne Sutherland; Cleveland Stock, in Woman Against Woman and vaudeville; People's, May Hosmer and Stock, in The Men of Jimtown; at other houses, Shadows of a Great City, King of Detectives, and The Desperate Lord Barrington, with Victor and Oscar Bateman.

John Drew came to town, at Powers', and struggled with Captain Dieppe. He succeeded in amusing his audiences to a considerable extent with comedy, and some sparks of wit, but the play fell foul of the critics. The cast contained some bright actresses, Ethel Hornick as Emilia, Margaret Dale as Lucia, and Alison Skipworth as Madame Savier, whose excellence helped much to make the play endurable.

Alexei Tolstoi's romantic drama, Ivan the Terrible, was produced at the Bush Temple last week by the Players' Stock company. The venture was a great success. The unbroken series of packed houses afternoon and evening compelled the management to announce Wednesday that the play would run another week. It may run two weeks. Meanwhile F. H. Livingston, the capable stage director of the Bush Temple, to whom in a great measure the success of the production is due, is in New York City arranging for a production of the play at one of the first-class theatres with an entirely new company and investiture. Mr. Livingston and the management of the Players' stock season control the play, having secured the right from Gabriel Pollock and Stanley Wood. Mr. Pollock is the young Russian scene painter of the Bush Temple who translated the drama from the Russian text, and Mr. Wood is a Chicago newspaper man who furnished the dramatization of Resurrection used at the Bush Temple. He revised Mr. Pollock's work and made it a more practical adaption for acting, though Mr. Pollock says the play in the main and in all the chief details remains as Alexei Tolstoi wrote it. Mr. Pollock says the drama which Mr. Mansfield has is a tragedy. In the Bush Temple production the character of Ivan rises far above and almost overwhelms the others of the cast. It is a tremendously strong acting part which will absorb all the ability of the best actor that ever plays it. He will find a demand every moment he is on the stage for all his wits, skill, experience, and often for all his power. The play opens with the Czar disguised as an old miller, awaiting, just before daybreak, an opportunity to see the beautiful ward of an old noble (Prince Morozoff), the Princess Terika. The scenery for this act is beautiful and the management of lights, as the day breaks on the distant hills, is admirable. The poetic effect is heightened by sound of the herdsman's reed. The action in this act is good. It shows Terika's love for the brave Prince Romanoff as well as the infatuation of the Czar and her betrothal to her aged guardian. The second act curtain, rising, discovers the banquet scene with the nobles at the tables in the Czar's palace. Russian royal luxury is displayed, and the Czar soon enters and sits on a throne above and apart from the rest with his headsman, jester and a few others. The terror and tyranny of Ivan's rule are further developed, including his practice of sending a cup of poisoned wine to guests in disfavor. With the aid of Count Vezensky, a conspirator, he contrives to get his clutches more strongly on Romanoff because Terika loves him. She refuses to live at court, though her fiance's daughter, a handsome, ambitious, selfish woman, eagerly shows her willingness. Both are allowed to return to Morozoff's estates, but the Czar keeps up his relentless pursuit. The third act, interior of Morozoff's house, passes without the Czar, and represents the culmination of Ivan's plan to involve Romanoff in such a way as to give cause for royal vengeance. Morozoff discovers Terika's love for Romanoff and upbraids her. Vezensky tries to carry Terika off, and in a climax she rushes up a flight of steps, seizes a large vase and smashes it to bits over the head of the pursuing Vezensky, who falls, stunned. Morozoff's wrath leads him to side against Romanoff and the aged prince prepares to kill him in a sword fight, when soldiers of the Czar sent with Vezensky arrive and arrest Romanoff. The fourth act, at night in the Czar's bedchamber, shows his superstition, cowardice and consciousness of having caused the murder of thousands, even of women and children. Terika comes in and spurns him; a storm breaks, a vision appears at a large window, and the court jester, after a tragic scene, is killed by lightning. Act 5 shows the banquet hall again, with Romanoff on trial after Ivan's simple, tyrannous, absolute brutal fashion. Persuaded by the jester's eloquence (act 4) he has agreed to crown Romanoff at court. Romanoff enters, but is crowned with cap and bells to be the fool. Fine speeches are exchanged and the action is resumed by Terika's offering to save Romanoff by yielding to the Czar. Romanoff refuses to be saved thus, and at Terika's request slays her. Then he drinks poisoned wine. The comedy of the play is furnished by the jester and Karlova, Morozoff's housekeeper. Joseph Sullivan plays Ivan unevenly, yet with considerable strength. Grace Reals is a beautiful blonde princess (Terika), and acts in her usual fine and thorough manner. William H. Evarts makes an excellent jester, John D. O'Harra a strong, well sustained character of Morozoff, and George Moore a good headsman. Florence Korn looks the part of a proud Russian princess and acts capably, while Carrie Clarke Ward makes an unmistakable hit as the housekeeper, Madam Karlova. C. Milford Giffin, as the minstrel, plays a small part well. The rest of the cast includes Herbert Sawtelle, as the herdsman; J. L. Webber, as Vezensky; William V. Somers, as Romanoff; Agnes Melvin, as the Czar's cupbearer. Ivan is portrayed as a man about forty years old. One of the secrets of the smoothness of the first performance was an all-night rehearsal, the company leaving the theatre about 6 A. M.

Captain Dieppe, even with John Drew in it, at Powers' failed to please the critics. Mr. Hubbard, of the *Tribune*, a conscientious yet reasonably liberal reviewer, said: "A duller, more artificial, more improbable, and more fatuous piece of dramatic carpentering has not been seen here this season. . . . Mr. Drew seems to feel the utter hopelessness of the task he has had given him, and clowns the part to a point where anything like acting or impersonation is out of the question." Mr. Hubbard is very seldom aroused to that extent.

The Bostonians in The Serenade got a very cordial reception at McVicker's, and have had a number of strenuous houses, taxing the capacity of the theatre. Individually and collectively, the company seemed unusually popular with the audiences, and encores were numerous. Joseph M. Ratliff's solos, and especially his singing of "Only a Dream" made a hit, and repetitions were demanded of songs by Howard Chambers, Douglas Ruthven, and Kate Condon. The piquancy and excellent voice of Gertrude Zimmer won her half a dozen encores, and the chorus in the serenade and other gems of the opera were liberally applauded. George Frothingham's comedy, as the mother superior, caused a terrible upheaval of laughter, especially among the ladies present. This week, Robin Hood, and it's more than probable that The Bostonians will have a highly prosperous fortnight.

William A. Brady said last week, while in town on his way East, that he had not yet decided where The Pit would go at the close of its Chicago run, and he could offer no more definite information about the appearance of The Pit in New York. The play was booked to run here two weeks after this week, or until the latter part of January. The attendance has been very large. Howard Boulden succeeded Max Freeman in the cast, and was assistant stage-manager. Thurlow Bergen succeeded Brandon Hurst as Sheldon Corthell. Franklyn Roberts is the stage-manager. On the road Samuel Tuck will be stage-manager, with H. C. Druse as press representative.

The Chicago-Milwaukee Electric Railway Company is building a new theatre at Fort Sheridan in the Alamo style—one story—to cost $50,000. It will be a vaudeville and combination house. Marshall Field and Company have the contract for the interior furnishings and decorations.

Manager J. H. Brown, of the Alhambra, one of the most widely known and popular members of Chicago's managerial family, received two unusually handsome Christmas gifts; a pair of gold cuff buttons, set with diamonds, from the employees of the Alhambra, and a heavy K. P. charm from a merchant in the building.

Ed. C. Cook arrived last week in advance of Ben Hur.

The Bluebeard company remains in town as witnesses at the inquest; The Billionaire company returned to New York Sunday.

Sosman and Landis received the largest order for scenery last week ever given to a Chicago studio. The order calls for an entire equipment for the new Majestic of San Francisco. J. H. Sosman left last week for a flying visit to San Francisco. The items of the order aggregated over $10,000.

At least one more new theater seems a certainty for Chicago. I am positively informed that the capitalists who are associated with Fred Whitney in his Chicago project, recently outlined in THE MIRROR, have decided beyond all doubt to build and have now in hand options of three sites. The old Lyric property on Washington, near the Chicago Opera House, is not one of them, the owners having withdraw it from the market for theatrical investments. It is not so certain that the old Leroy Payne livery establishment's site on Michigan, near Madison Street, is not being considered. Plans were drawn to build a large music hall there some years ago.

Manager James Winfield, of the Towle Hammond, has On the Bridge at Midnight, Jan. 10, and The Wizard of Oz, Jan. 17.

F. M. Barnes, of this city, a dramatic agent, has arranged with Manager Elliott, of the Thirty-first Street, to supply the vaudeville attractions.

Lottie Williams filled the Alhambra to the doors last week. As Josie in Only a Shop Girl there was no limit to her popularity among the young folks. The songs and the specialties and the good scenery helped to build up the success of the engagement—one of the best the Alhambra has had this season. A company of a score or more support Miss Williams well.

Ward and Vokes in A Pair of Pinks drew packed houses at the Great Northern. The house was sold out New Year's eve. and New Year's night. The performances seemed to please as well as ever, but some of the critics maintained that nowadays the firm should be Ward, Vokes and the Dalys. Manager Raymond handled the two great New Year's audiences and unremitting watchfulness and care.

J. Sheldon Landon is in town as manager of the John Drew company.

Wilton Lackaye says critics should first decide whether a play is bread or cake, and then say whether it is good bread or good cake, not criticise bread because it is not cake. The fact that a critic doesn't like melodrama shouldn't distort his review of a melodrama.

Louis J. Russell, Dorothea Wolbert and Florence Leslie are in the Desperate Lord Barrington booked for the Academy this week.

Florence Stone began an engagement as leading woman at Cleveland's Sunday night and Louise Carter also has a prominent part in the play, Woman Against Woman.

May Hosmer made a big hit last week by putting the ushers and other employees of the People's throug a "fire drill" between acts. The audience watched and applauded prodigiously, and Miss Hosmer decided to keep it up indefinitely. The theatre is new, up to date, has the required asbestos curtain, and H. F. Quentmeyer, of the house staff, says the officials who inspected the theatre Friday were greatly pleased with it's law-fulfilling details.

Manager Conners put on Woman Against Woman at the New American in a very creditable manner last week and packed the theatre afternoon and evening.

OTIS L. COLBURN.

BOSTON.

Checkers and Mr. Pickwick—Five Houses for Stair and Wilbur—Gossip.

(Special to The Mirror.)

BOSTON, Jan. 4.

With three exceptions, every house in Boston gives a change of bill to-night. The Park was closed for a final dress rehearsal of Mr. Sheridan, in which William Faversham will make his first appearance to-morrow evening.

Checkers aroused an unusual amount of interest at the Boston, where there was just the same sort of a large and enthusiastic audience as had been the rule there throughout the long engagement of The Wizard of Oz. It was a decidedly different sort of attraction, but was splendidly given in all its exciting scenes, proving a fine dramatization of the popular story. Thomas W. Ross, always a favorite as a Boston boy, never played to better advantage, and scored a great personal success. Charles Willard is another Bostonian, who had a full share in the honors from his excellent work. Others who were well liked were Katherine Mulkins and David Braham. The great scenes of the play were splendidly displayed on the capacious stage of the Boston.

It has been a long time since De Wolf Hopper has played a starring engagement in this city, and he had a cyclonic welcome at the Tremont, where he followed the extended engagement of The Darling of the Gods. Turning The Pickwick Papers into a comic opera was a decided innovation for Bostonians, but Dickens' lovers liked it, and there was a general opinion that Mr. Pickwick was one of the greatest personal hits that Mr. Hopper had ever made. Digby Bell and Laura Joyce Bell were welcomed back as old friends, and Marguerite Clark was another favorite in the company.

It was only a few seasons ago that Mildred Holland made her first great success here in the rags of one of the Two Little Vagrants, and now she is wearing the finery of an empress, and wearing it well. She opened her first engagement to-night at the Majestic, and The Triumph of an Empress made an instant success. It is an affective dramatic picture of interesting scenes in Russian history, and in addition to Miss Holland's personal success there were honors for her excellent company, in which are such favorites as James E. Wilson, Theodore Roberts, A. T. Lipman, John T. Sullivan, Dorothy Rossmore, and Violet Rand. The array of leading men in one company is really formidable.

The Rogers Brothers in London opened an engagement of three weeks at the Hollis Street.

Richard Buhler gave Boston still another play of Colonial life to-night, and at the Grand Opera House. Paul Revere compared very well with Captain Barrington, which had been the best liked picture of the period seen here this season. There was special interest in the presence in the cast as leading lady of Izetta Jewel, who proved herself such a valuable member of the stock company at the Castle Square during her long engagement at that house.

Will Phillips, who was for several seasons a popular favorite at the Bowdoin Square, returned to that house to-night as a visiting star, and had a hearty greeting. There was a special interest in his engagement, for he appeared in his own work, The Boys of New York, which proved exceedingly effective.

The players at the Castle Square make another complete change in the nature of play and show their versatility by giving an Irish play, one of Chauncey Olcott's earlier successes, Garrett O'Magh. Howell Hansel has his best opportunities in a long time, and all the other favorites of the stock company appear to special advantage.

Evans and Hopper are in the third and last week of their engagement at the Columbia, and There and Back continues as well liked as ever. There is a supplementary engagement of unusual interest, for Vesta Tilley has left to head My Lady Molly, and in her place La Belle Guerrero makes her initial appearance before a Boston audience.

Richard Mansfield has only the present week at the Colonial, where Old Heidelberg has been universally enjoyed for the interesting picture which it gives of student life in Germany. It is a treat to see such acting and such pictures, and the student songs have added greatly to the charm of the production. There is a constant increase in patronage, and it looks as if the engagement would close to capacity business.

An English Daisy keeps on to excellent business at the Globe, but the engagement has only one week more to run after this, as it then opens at the Casino, in New York. Special interest attached to a professional matinee last week, when all the leading players in town were present and enjoyed this new musical comedy.

Sky Farm is the first play seen at Boston Music Hall to be honored with so prompt a return engagement, but the tremendous business that was played during the first visit made the change of booking and a return engagement an imperative necessity.

Wife in Name Only is the new combination at the Hub this week, and introduces Laura Loraine as a star.

Although not at a theatre, Everyman has been duplicating the scholarly and artistic impression which it made last year, when Ben Greet's players first came to Boston with this wonderful morality play. It will be continued all this week, and the only change in bill will be on Twelfth Night, when Shakespeare's comedy of that name will show Miss Matthison as Viola. To the scholarly mind this will be the dramatic event of the week, as it will be interesting to compare her new character with her Rosalind in Everyman.

To theatrical men in Boston there has been only one subject of conversation during the past week, and that was the great fire at Chicago. The local authorities naturally bestirred themselves, and bright and early the next morning they made the rounds to see that the asbestos curtains here were in position and in good running order. All complied with the laws, and the longest dropping time of any was nine seconds. The State police next started an inspection on its own account, and this promises to extend all over Massachusetts.

Building Commissioner James Mulcahy made the rounds of nearly all the houses Saturday night, and found one or two minor defects, such as leaving the diagrams of exits out of the programme, but nearly everything was found in good condition and the means of egress in several houses were found to be especially effective. All the houses have been timing the period of exit, and Richard Mansfield's largest audience of the week left the Colonial inside eight minutes. Indeed, Boston audiences have their safety well provided for in the vigilance of local managers and their attaches, and it is evident that a sharper eye than ever will be kept. In point of attendance there has been a little falling off, but such popular stars as Mansfield, Sothern and Faversham have not felt it, and The Wizard of Oz ended its five weeks with some of the biggest audiences the immense auditorium of the Boston has ever known.

Stair and Wilbur have added another to their Boston houses, and will control the destinies of the Globe after the conclusion of the run of An English Daisy. The deal with Weber and Fields was consummated in New York, and made quite a sensation when it was announced here, although the events of the previous week made playgoers ready to hear that the enterprising managers had secured anything they wanted. This will give them five houses in Boston. The arrangement is that all the original bookings at the Globe will be continued without change, and no announcement of change in business staffs of the house has been made.

An Ibsen play at the Columbia will be quite a startling innovation, but that is what will be seen. Arrangements have been made by which Nance O'Neil will come in immediately, following There and Back, and will play, among other pieces, Hedda Gabler. McKee Rankin returned to Boston yesterday, after a long absence, including a trip around the world. One of the novelties of the season will be The Fires of St. John, which has never been seen in this city.

It has already been settled that William Collier shall make his first appearance as a Frohman star at the Park in The Dictator, by Richard Harding Davis. This will be his third Boston engagement this season.

Edward D. Baker, who was formerly at the Castle Square, has succeeded Max Rosen as stage manager with An English Daisy.

William Seymour has been having an "Old Home Week" all of his own while he has been here, conducting the final rehearsals of William Faversham and his company, in Mr. Sheridan.

John B. Schoeffel and his wife (Agnes Booth) entertained a brilliant company at their home in Brookline to watch out the old year. Many of them had not seen Mrs. Schoeffel since her return to the stage so successfully in New York. One of the features of the evening was the burning of the bonds by the redemption of which Mr. Schoeffel has just acquired the sole control of the Tremont Theatre property.

It is quite probable that Two Little Girls in Blue will have a professional production shortly after its presentation in Lynn next month. It is by Hugh P. McNally and Edmond J. Phelan, and several managers are after the rights.

Clair M. Patee, the manager of the Hub, received an indication of the regard and esteem with which he is held by the attachés of that house on Christmas Eve, when he received a handsome gold mounted umbrella as a gift from them.

Judge Parmenter, of the Municipal Civil Court, has given a decision against Charlotte Crabtree (Lotta), in the proceeding which she has brought against William A. Miller, seeking to eject him from the Hotel Cecil property for an alleged breach of contract

John W. Luce, the popular press representative of the Grand Opera House, is one of the leaders of the newly formed Robinson-Luce Company, publishers, who will control as their first book, "Letters From a Son to His Self Made Father," written by George T. Richardson, dramatic critic of the *Traveler*, and W. D. Quint of the *Journal*.

Madison Corey, of Henry W. Savage's force, was in town for several days last week, spending the holidays at home.

Alfred T. Wilton, of Worcester, a theatrical manager, filed a voluntary petition in bankruptcy last week, with liabilities of $11,790.96.

C. Haddon Chambers, the playwright, who came over here to rehearse The Younger Mrs. Parling, which Annie Russell produced at the Park, sailed for home on the *Saxonia* last week.

The Flying Squadron gave a beefsteak dinner at Brigham's Hotel on the first night of the new year, and quite a number of prominent players in town were present as guests.

The Actors' Church Alliance held open house at their attractive rooms on that day, when Mary Hall and many others of the leading actors from several houses dropped in during the afternoon to accept their hospitality. Izetta Jewel, of the Paul Revere company, will pour tea at the reception this week, and all the Castle Square patrons will be present.

Vesta Tilley gave a New Year's supper to the members of the There and Back company upon the stage at the Colonial, which was an especially jolly occasion. Charles P. Salisbury, the manager of the theatre, presented her with a handsome Clumber spaniel, for which she had expressed admiration, and there were a number of other appropriate gifts for the popular singer.

Painters and decorators are busily engaged upon the upper tiers of the Tremont.

Victor Mapes, manager of the Globe, was in New York a good share of last week, and in his absence Frank N. Robie admirably directed affairs at that house.

Minnie O'Connor, the wife of manager Frank W. Nason, is receiving many expressions of sympathy from her friends on the death of her father, William O'Connor, the well known real estate agent, which occurred at his home in Roxbury on Christmas morning.

Daisy Dean, one of the members of An English Daisy company, has just come into a substantial legacy from the death of her grand-uncle in Holland. She gave a dinner last week to a number of her associates.

Charles E. Evans, the star of There and Back, has planned to sail for Europe in May, with David Belasco and W. D. Mann. A well circulated rumor has it that Mr. Belasco is to star him in a new comedy.

Alice of Old Vincennes is in rehearsal at the Castle Square for production, with Lillian Lawrence in the title-role. Virginia Harned, by the way, is to have a new play when she

comes here for her engagement at the Park.

Hilda Spong had an especially enthusiastic welcome with William Faversham, in Lord and Lady Algy, at the Park, last week, and she played Jessie Millward's old character with an individuality decidedly her own. Mabel Roebuck plays the leading female character in Mr. Sheridan, the new comedy.

It has been found that the asbestos curtain of the ill-fated Iroquois in Chicago was manufactured in this city, but when the maker was interviewed he was emphatic in denying that it was made of cheap material. There were no wire ribs in it, as are sometimes plaited in asbestos curtains, but he declares that it was made of good fireproof quality. There has been no appreciable boom in asbestos curtains yet noted among the manufacturers in this city.

JAY BENTON.

PHILADELPHIA.

Theatre Buildings Under Examination—Business Better—Stocks Successful.

(Special to The Mirror.)

PHILADELPHIA, Jan. 4.

The Iroquis Theatre disaster in Chicago has started our managers and city officials on a thorough investigation of the various public resorts. Mayor Weaver has named four experts, who are now examining the various theatres to report conditions within a very few days. The patronage at our places of amusements has been affected by the Chicago disaster, but not to the extent anticipated.

Maxine Elliott, in Her Own Way, began a two weeks' engagement to-night at the Broad Street Theatre, being her initial appearance here as a star, and received a hearty welcome. William Courtleigh, R. C. Herz, and Donald Gallagher furnish the principal support. Blanche Bates, in The Darling of the Gods, Jan. 18.

A Japanese Nightingale is in its second and final week at the Garrick Theatre, and is a disappointment. Richard Mansfield, in Old Heidelberg, comes Jan. 11.

Ben Hur continues at the Chestnut Street Opera House, this being its second and last week to indifferent patronage. Forbes Robertson and Gertrude Elliott, in The Light That Failed, follow Jan. 11, for two weeks. William Faversham Jan. 25.

The third and last week of Francis Wilson in Erminie at the Chestnut Street Theatre is announced as his "farewell in comic opera." Business has been fair. The Prince of Pilsen follows Jan. 11. Frank Daniels, in The Office Boy 25. Marie Tempest Feb. 8. Each two weeks.

At the Walnut Street Theatre Herbert Kelcey and Effie Shannon fill in the week with Sherlock Holmes. Ulysses follows Jan. 11.

Little Gabriel appeared to-night at the Auditorium in Buster Brown, a new musical comedy, full of clean fun, bright music and specialties. George Ali, the dog impersonator, made a hit. The cast includes Edward L. Boss, Lena Bruce, Nannie Dodson, Laura Gilday, Al. Lama, Dan Williams, Mamie Goodrich, and Charles Swain.

The Grand Opera House this week presents the best drawing card of the season, Eugenie Blair, in Zaza, with a splendid company, including Eleanor Montell. The original scenic production is used. It is a first-class representation at popular prices, and fully deserves its great success. The Good Old Summer Time Jan. 11. Under Southern Skies 18.

Al. H. Wilson, the popular German comedian in the Prince of Tatters, is a welcome offering this week at the Park Theatre, and received a flattering ovation this evening, which was fully deserved. Quincy Adams Sawyer, January 11, for three weeks.

Arrah-Na-Pogue, with J. R. Murray and Clara Lane, is the attraction for the week at the National Theatre. It is the original New York scenic production with a large cast and is well presented. The Worst Woman in London, January 11.

The management of the new Columbia Theatre are determined to make this house a prominent place of amusement, and already have plans for the enlargement and many improvements after the close of the present season. They are liberal advertisers, and in favor with the masses that patronize traveling combinations. On the Stroke of 12 is the attraction for the week, with three bargain matinees. The Great White Diamond, Jan. 11.

The Heart of a Hero, with the famous Carrie Nation as the sensation, is at the Star Theatre for the week, opening to excellent business and good prospects. A Little Outcast, Jan. 11.

The Heart of Chicago, a great scenic production, attracts attention this week at the Kensington Theatre. The play is presented by a good company. Game Keeper, Jan. 11.

A Wayward Son, that appeals as a thriller, is not likely to turn away people at the People's Theatre this week. The Volunteer Organist, Jan. 11.

The Empire Theatre at Frankford, in the suburbs, is closed for the balance of the season.

Forepaugh's Theatre Stock company appears in Dangerous Women, its initial performance in this city. The play is by F. A. Scudamore and deals with sensational aspects of English life. Caroline Franklin, Florence Roberts, George Barbier, Virginia Hennings and Lola Lascelles appear in the leading roles. Business very satisfactory. Paul Kauvar, Jan. 11.

Darcy and Speck's Stock company at the Standard Theatre present this week Man's Enemy, a magnificent revival with excellent cast. Mattie Choate, George Arvine, Fannie Granger and Henry McKee play the leading roles. Convict 777, Jan. 11.

The German Stock company at the Arch Street Theatre will be seen this week in The Red Robe, The Man in the Moon, The Story Telling Aunt and A Benevolent Woman. Every play is cast splendidly and furnishes entertainment that is appreciated.

Dumont's Minstrels at the Eleventh Street Opera House have two new burlesques, Have You Been Held Up Yet? and the Department Store Grocery.

Bostock's Animal Show at the Palace Exchange is now one of our standard recognized places of amusement, and is liberally patronized.

The Second Opera, by Heinrich Conried's Metropolitan company, at the Academy of Music, Jan. 5, Lohengrin. S. FERNBERGER.

CINCINNATI.

Mrs. Carter in Du Barry—Charles Hawtrey in The Man from Blankley's—Gossip.

(Special to The Mirror.)

CINCINNATI, Jan 4.

Mrs. Leslie Carter began her engagement to-night at the Grand before an audience that packed the theatre to the walls. She never appeared before a Cincinnati audience to better effect than as the unfortunate Du Barry, and at the close of each act was the recipient of many enthusiastic recalls. Mr. Bluebeard was to have followed for two weeks, but it is not yet definitely known what attractions will fill in this time.

At the same house last week Charles Hawtry appeared before a succession of large and delighted audiences in The Man from Blankey's, although the weather, especially during the latter part of the week, was extremely unfavorable for theatre going.

The German Stock company appeared last night in a delightful comedy, new to this city, called Ein Unbeschriebenes Blatt, by Ernst von Wolzogen.

Joseph Murphy appeared at the Walnut yesterday for his annual engagement, playing, as usual, the Kerry Gow. Shaun Rhue will follow later in the week. The Sign of the Cross comes to this house next week for its first engagement here at popular prices.

Happy Hooligan is at Heuck's this week, breaking the long line of melodramas that have appeared there recently. The company is fully up to last year's standard.

The Little Church Around the Corner came to the Lyceum yesterday, and proved as satisfactory as when first seen here last year.

One phase in the litigation over the site of the unfortunate Pike's was ended early last week, when the Judges of the Supreme Court, by a unanimous decision, held that the bonds which had been issued against the property are valid. An appeal from this decision to the Supreme Court of the State will unquestionably be taken, and it does not seem possible for the case to be heard in time to admit of a final decision before next fall at the earliest. It would seem, therefore, that at least a year must elapse before any attempt can be made to rebuild the theatre. H. A. SUTTON.

ST. LOUIS.

Viola Allen in Twelfth Night—The Four Cohans, Nat M. Wills and Other Players.

(Special to The Mirror.)

ST. LOUIS, Jan. 4.

The Olympic was crowded to-night by a large audience to witness the appearance of Viola Allen—as Viola—in that most delightful Shakespearean comedy, Twelfth Night. The character of Viola, which Miss Allen assumes, only proves the versatility of this capable and clever woman, and her performance proved a revelation and a delight. Miss Allen has surrounded herself with a splendid company, among whom are: John Blair, Clarence Handyside, James Young, Frank Currier, Scott Craven, Edward Howard, Leslie Allen, Percival Stevens, Nora O'Brien and Zeffie Tillbury. Charles Hawtrey next week in The Man from Blankley's.

The Four Cohans opened last night at the Century in Running For Office, an elaboration of a comedy they used to give in vaudeville. These four clever people have been much before the public eye, and have reached the front rank of laugh producers. Running for Office is that sort of farical comedy material for which its author, George Cohan, has achieved fame. Florodora next week.

Nat M. Wills, who was one of the best tramp impersonators on the vaudeville stage a short time ago, is appearing at the Grand this week in A Son of Rest. Mr. Wills is an actor of real humorous gifts, and in his new part has something to do besides noisy fun. Willie Archer, the lilliputian, who won fame with Weber and Fields, heads the support. Other members of the company are: Thomas J. Grady, George A. Murphy, Aline Colin and Suzanna Rocamora.

The Searchlights of a Great City is the offering at the Imperial, opening yesterday afternoon. The newest inventions in stage craft have been employed to make the "searchlights" as dazzling as possible, and the play is particularly strong in electrical effects.

The Convict's Daughter, one of the melodramatic successes of last season, is the Crawford bill this week.

Rose Sydell's London Belles are making their annual visit to this city, beginning at the Standard yesterday afternoon. Plenty and Pleasure is the name of the chief burlesque. The specialties are presented by the O'Brien troupe, Cadieux, Campbell and Weber, the Cain sisters, Ruth Denver and company, and others.

The Night Before Christmas is the Havlin bill this week. J. A. NORTON.

WASHINGTON.

Excellent Business at the Capitol—Mrs. Roosevelt Sees Irving—Musical Matters.

(Special to The Mirror.)

WASHINGTON, Jan. 4.

The Three Little Maids inaugurated an auspicious engagement at he New National Theatre to-night, ushering in the first week of the new year with success to a big opening audience. A distinct hit was that of George P. Huntley, a most entertaining comedian. Others of marked notice were Madge Crichton, Maude Hobson, Elsa Ryan, Delia Mason, Polly Emery, J. Edward Fraser, George Carroll, and Maurice Farkoa. Annie Russell follows in Mice and Men.

Denman Thompson, in The Old Homestead, is the attraction at the Columbia Theare, commencing a popular priced engagement to a large attendance. Star, play and excellent supporting company were received with all the old time favor. Next week, Francis Wilson presents Erminie.

At the Lafayette Square Opera House Lottie Blair Parker's dramatic success, Under Southern Skies, again enjoys a large and appreciative patronage. Miss Victorson, Florence Hill, Eva Benton, Nellie Pierce, W. D. Stone, Charles Close, Frank Young, Harry W. Collins and Kenneth Bisbee are leading members of a most capable company. The Under Southern Skies double quartette is a feature. Princess Chic closed Saturday night an excellent week. Kellar is the coming atraction.

The Volunteer Organist, William B. Gray's powerful temperance drama, realistically presented by a competent line of players, opens strong to-night at Stair's popular Academy of Music. Next week's underline is Harry Clay Blaney in Across the Pacific.

The Empire Theatre melodramatic offering for the current week is John P. Lockney's play, A Hidden Crime, with the author in the leading role, supported by a good company, headed by Pauline Fletcher. Two satisfactory attendances to-day. Wealth and Poverty is next week's announcement.

Henry Irving's engagement at the New National Theatre last week equaled the best of this distinguished actor's former visits. Dante, on its only presentation New Year's night, represented a $3,200 house. Thursday night when Waterloo and The Bells were repeated. Mrs. Roosevelt, accompanied by Miss Carew, Miss Ethel Roosevelt, and Masters Theodore and Kermit, occupied the Presidential box. Mrs. Roosevelt was presented with a beautiful bouquet of roses by Mr. Irving.

The Sunday evening concerts, by the Washington Symphony Orchestra, under the conductorship of Reginald de Koven, bids fair to become by the interest, attendance and appreciation one of the permanent institutions. Last night at the Columbia Theatre the first concert crowded the house. S. M. Fabian, pianist, was the soloist.

The Tenderfoot has repeated here the favorable impression elsewhere, and Richard Carle can put the Capital City on the list. One of the brightest among the leaders of this talented company is Margaret Sayre, a thoroughly engaging and intelligent young ingenue, with a musical voice and method that instantly stamped her a favorite. Miss Sayre comes from a family quite prominent in Kentucky, being the niece of Captain Al. McGoodwin, of the Confederate Army, and grandniece of ex-Senator Willis B. Machen.

On Tuesday afternoon Maud Powell, violinist, and M. Marcel Journet, basso, under Mabel Cryder's direction, appears in concert at the Columbia Theatre. The house is virtually sold out. JOHN T. WARDE.

BALTIMORE.

Maude Adams and Other Attractions—Players at Church—Gossip.

(Special to The Mirror.)

BALTIMORE, Jan. 4

At Ford's Grand Opera House Richard Carle appeared in The Tenderfoot, with the same equipment and cast of players that Chicago enjoyed for six months. Mr Carle wrote the book, staged the piece and is the comedian. His performance of Professor Zachary Pettibone, who is chaperoning a bevy of young college girls in a tour of the West, is very amusing. The Earl of Pawtucket will follow.

The Princess Chic is this week's attraction at the Maryland Theatre. Vere Michelena has the prima donna role, in which she scored a decided success. Miss Michelena is the daughter of a talented father, who is highly thought of by Baltimoreans. Under Southern Skies will be seen at the Maryland next week.

The Pretty Sister of Jose is at the Academy of Music. She is well supported by Henry Ainley and a competent company. Three Little Maids will follow.

Farce-comedy again holds sway at Chase's Theatre. The Man from Mexico, with Percy Haswell as Mrs. Benjamin Fitzhugh, is the bill. Eugene Ormonde amusingly plays the part of Benjamin Fitzhugh, a newly married husband. The stock company rendered excellent support. The play selected for next week is As You Like It.

Marion Barney plays the title role in Hazel Kirke at the Oriole Theatre. She is well supported by the Oriole stock company, Walter Seymour playing the part of Lord Travers and George Schraeder the character of the miller.

The Ninety and Nine is the attraction at the Lyric. The story of the play is wholesome, and the sensational features add an additional interest. The indications are that it will do a week of good business.

Across the Pacific, Harry Clay Blaney's melodrama, holds the stage of the Holliday Street Theatre. The play has been seen here a number of times, but retains its popularity. Mr. Blaney has a number of new songs and dances. The Stain of Guilt will be seen next week.

Saved from the Sea is at the Bijou Theatre. Next week, On the Stroke of Twelve.

The bachelor's den scene used last week at Chase's Theatre, in the production of Jane, was the work of the new scene artist at that theatre, Albert Howard, of New York. It reflected great credit upon the artist.

Some members of the local medical fraternity are taking considerable interest in the case of Onetta, a whirling Dervish dancer, who appeared last week at the Odeon Theatre. It is said the dancer is capable of whirling around for an hour without stopping, and at the end of that time she does not appear to be affected by dizziness or any other disagreeable symptoms.

In Lota Mayo, of Baltimore, the stage will have a new recruit. She signed a contract with Nixon and Zimmerman, and made her debut under their management on Monday evening last at the Academy of Music in A Chinese Honeymoon.

The Mayor and a number of the city officials attended an entertainment given by the Journalist Club on New Year's Eve. An excellent vaudeville bill was presented, the talent being drawn, for the most part, from the various companies playing at our theatres. Among those participating were Katie Barry and Gertrude Wallace, from A Chinese Honeymoon company; Eleanor Folk, John Baling, John Buckley, Charles Kaufman, and Frank W. Harrison.

Yesterday afternoon a special service for theatrical people was held at St. Peter's Protestant Episcopal Church. It was presided over by the Rev. Walter E. Bentley, of New York, the text of his sermon being "The Church's Duty to the Stage." Agnes Everett, of the George Fawcett company, sang a solo. HAROLD RUTLEDGE.

PITTSBURGH.

James K. Hackett in The Crown Prince—Attractions of the Week—Gossip.

(Special to The Mirror.)

PITTSBURGH, Jan. 4.

Chicago's disaster of last week has awakened local managers to adopt every precaution against a like happening.

To-night's audience at the Empire is of good size, assembled to see Hoity Toity, which sort of attraction usually draws the best to this cozy playhouse. The company is adequate, and the mounting satisfactory. When Women Love is announced for next week.

At the Bijou is A Desperate Chance. Next week, McFadden's Row of Flats.

The Christmas pantomine, Babes in the Woods, began its third week this afternoon before a large audience at the Grand. The production is running quite smoothly, and several changes have been made since its first week that have improved it. Next week will probably be the final one. Following the pantomine, Trelawney of the Wells.

The Duquesne Theatre has a good audience present to-night to see James K. Hackett in his new play, The Crown Prince. His company lends good support, while the play is well mounted in every respect. William H. Thompson, in The Secret of Punchinello, next week.

The Prince of Pilsen is the week's attrac-

tion at the [illegible] Paris will follow, and [illegible]

The [illegible] and [illegible] trude Elliott [illegible] Failed, [illegible] this week. [illegible] is the underline [illegible] Paris Edwardes in [illegible]

A good vaud[illegible] one, which [illegible] the Academy [illegible]

Manager K[illegible] erted as a C[illegible] of Sullivan, Ha[illegible] with Mr. Gulick [illegible] moods upon it.

A $2,500 automobile [illegible] be given [illegible] purchaser of a ticket for [illegible] ing the week of Jan. [illegible] seen at the Bijou. The [illegible] chased by Messrs. [illegible] and Mr. Ly[illegible] of the house, and the [illegible] of the company. ALBERT S. L. HAWES.

HOLIDAY CHEER.

A big party was given in honor of Clara Belle Jerome at the home of Miss Jerome, in Boston, by the members of the English Opera company at which Christie MacDonald was the guest of honor. Among others were [illegible] Shattuck, Jean Newcombe, Sadie Ethel Shannon, Jeannette Melville, Mr. and Mrs. Charles Burt, Charles A. Bigelow, and Fred Lenox. Miss Jerome received and gave many presents.

A Christmas tree celebration was enjoyed by the members of Cornell's Humpty Dumpty company at the Bristol House, Rochester, N. Y., on the night of Dec. 25, by Manager A. C. Cornell. After a couple of hundred presents had been distributed an elaborate midnight supper was served. Agent Harry R. Pierce, of the Desperate Chance company, and Ed Murphy, of the Rochester Democrat, were of the party. Business Manager Colonel W. Roberts and A. C. Cornell and wife were remembered by the twenty-five members of the company, and all were made happy in the generous distribution of gifts.

Magda H. Foy, of the Mason and Mason company, were tendered a lunch after the performance on Christmas Eve in honor of her birthday, by Beatrice McKenzie, Ada Henry, and Louise Rutter, of the same company. Mrs. Foy returned the compliment by giving a dinner on Christmas Day to the ladies. There were presents for all.

The members of the Gay Mr. Goldstein company held their Christmas tree at Ithaca, N. Y. There was a liberal exchange of suitable gifts between the members, and the company presented Postmaster W. K. Allen with a handsome suit case, after which they partook of a banquet as guests of the management.

The Hilda Tucker company spent a pleasing Christmas at Belle Vernon, Pa. Miss Tucker and Manager R. R. Fisher had a Christmas tree placed in the parlor of the Birmingham Hotel, at which place the company were stopping. After the performance on Christmas Eve all of the company and a few friends were invited to the parlor and received many handsome presents. After the presents were distributed a bountiful lunch was served.

Marion Russell, author of The Little Church Around the Corner and other plays, was the guest of honor at a dinner in The Chelsea Christmas night. Miss Russell generously remembered a number of little crippled children, who sent her a beautifully painted picture of herself with the inscription: "The hands that give are nobler than the lips that pray."

THE MIRROR has received Christmas greetings and congratulations from Leonora Bradley, George Obee, Fred Niblo, Lillie Lorrell, Edward and Robert McWade, Jr., the Rev. George Howard Studley, pastor of All Strangers', Chicago; Hines and Remington, Eva Williams and Jay Tucker, J. A. Murphy and Eloise Willard, O. G. Fiske and Nellie McDonough, Emma Field, Sheridan Block, Mr. and Mrs. Willard Newell, Loney Haskell, Sidney Rosenfeld, Whistling Tom Browne, Henry E. Dixey, Richard A. Purdy, Mr. and Mrs. Robins, Marion and Deane, William Jerome, Mrs. Alfred Kelcey, Frank Keenan, John Craig, Jane Courthope, Charles Forrester, Matt Brennan, Lillian Burkhardt, Jack Ritchie, Charles Kent, Robert Hilliard, and many others.

Mrs. Leslie Carter received from Mr. Belasco as a Christmas gift an immense plaque of rose Du Barry china in brilliant enamel, bearing the royal arms of the Bourbons. Blanche Bates received from him a Christmas card made expressly for her in Tokio. It is three feet long and as many wide, Japanese water colors framing its embossed sides. Its centre shows the sacred mountain of Fujiyama, and around it are brilliant water colors of the great temples of Japan. The card was ordered by Mr. Belasco last Summer.

The members of The Pride of Jennico company were entertained by the star of the company, Edward A. Mawson, and his wife, on Christmas Eve at Canal Dover, Ohio, where the company played their Christmas date. Gifts were exchanged between members of the company, and the evening was brought to a close by the company toasting the health and success of Mr. Mawson and wife and of the manager, Percy Sage, and wife.

Rawlins Lodge, No. 600, Elks, had a Christmas tree in their hall on Christmas Day, and Brother Charlie Reid as Santa Claus distributed presents to over 500 children. On Christmas Eve a committee of the members visited a number of poor families and left with them the materials for a Christmas dinner.

Minneapolis Lodge, No. 44, B. P. O. E., gave a matinee for the poor children of the city at the Bijou Opera House on Dec. 24. About two thousand attended, admission being by cards that had been distributed where they would do the most good. The programme was furnished by members of visiting companies and local talent. After the performance the children were presented with candy, apples, etc. The clothing and cash donations received at the Elks' bundle party were distributed through the various charitable organizations. About fifty suits of clothes, thirty overcoats, shoes, articles of underwear and miscellaneous articles for men, women and children that amounted in the hundreds were thus disposed of.

Ed H. Lester, manager of Sullivan, Harris and Woods' For Her Children's Sake (Western) writes THE MIRROR that the company spent a pleasant Christmas in Hazleton, Pa. The firm set up a splendid banquet and presents were exchanged. Mr. Lester received a handsome gold fob, and Mr. Harvey a fine dress suit case from the members of the company.

The members of the Bennett and Moulton Stock company were entertained by Manager F. C. Twitchell on Christmas Day at South Norwalk, Conn. Presents were exchanged and a collation served.

The Keller Stock company thoroughly enjoyed its Christmas at Weatherford, Okla. Every member of the company received and gave presents. The leading man, William F. Schiller, celebrated his twenty-eighth birthday Christmas night, and after the performance provided a sumptuous repast on the stage for the company.

J. P. Lester, acting manager of the Eastern Under Southern Skies company, was presented on the stage at Trenton, N. J., Jan. 1, with a handsome engraved gold watch by the members of the entire company.

If your dinner distresses

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

AT THE THEATRES

To be reviewed in THE MIRROR *next week:*

THE VIRGINIAN.....The Manhattan.
LITTLE MARY.....The Empire.
HARRIET'S HONEYMOON.....The Garrick.
MY LADY MOLLY.....Daly's.
TERENCE.....The New York.
A MIDNIGHT MARRIAGE.....Grand Opera House.
TOO PROUD TO BEG.....Third Avenue.

Criterion—The Other Girl.

Comedy in three acts, by Augustus Thomas. Produced Dec. 29.

Mr. Fulton	Frank Burbeck
Henry Waterman	Ralph Delmore
James	R. R. Neill
Mrs. Waterman	Selina Fetter-Royle
Dr. Clifton Bradford	Frank Worthing
Miss Catherine Fulton	Drina De Wolfe
Estelle Kitteridge	Elsie De Wolfe
Reginald Lumley	Joseph Wheelock, Jr.
Ann	Maggie Fielding
Mr. Taylor	Richard Bennett
Judge Newton Bates	Joseph Whiting
Mr. Sheldon	Lionel Barrymore
Maggie	Ida Greely Smith
Myrtle Morrison	Lou Middleton

When Augustus Thomas was called out by an enthusiastic audience, at the end of the second act of his delightful play, The Other Girl, at the Criterion Theatre, last Monday night, Dec. 29, he approached that audience from upper centre (the curtain was up), in a manner that suggested the palmy night appearances of J. Lawrence Sullivan entering the roped arena in the Madison Square Garden twenty years ago, to meet Slade, the Maori, Alf Greenfield and Tug Wilson. Mr. Thomas came, not as a successful author, but as a belligerent, truculent, embittered, unappreciated, unrewarded writer of bad plays. And when he spoke, in sentences of ten words, as if fearing the jungle of commas, colons and semicolons, he indulged in ironical and mordant wit and humor at the expense of the actors who had so finely helped his play, the journalists who have done so much for his bank account, and at his own expense. He spared only his manager, Napoleon, to whom he threw the bouquet of stage-directing genius, as a matter of course, for the world knows that Napoleon is as great in dramatic art as he is in diplomacy.

Mr. Thomas said that he did intend to have one character in The Other Girl offer to the newspaper man in the play a tip, and have the newspaper man refuse it, but it was decided, at the last moment, to cut it out, implying that a newspaper man in the act of refusing money would be untrue to life and nature. It got a great laugh, and among the loudest laughers were many not over-sensitive newspaper men.

Mr. Thomas spoke for about five minutes, in a deliberate and portentous, Colonel Ingersoll-Henry George-John L. Sullivan manner, with frozen, smileless face and set jaws, which became padlocked for thirty seconds at the end of each carefully-thought-out-impromptu sentence, when he gravely, with an Othello-taking-leave-of-the-Senate air, retired, and the happy third act was on.

If Mr. Thomas knew how nice he looks when he smiles among his friends in the audience he would never frown when addressing it. Large royalties should mellow, not harden, a man; and no man should show a disdain of, or a superiority to, the public and the press that have, perhaps in a minor way, assisted his success.

The Other Girl is one of Mr. Thomas' happiest efforts; it seems his best play. It tells a good and simple story, and the characters are handled deftly and with knowledge.

A clergyman, Dr. Clifton Bradford, in imitation of the President of the United States, wishes to become strenuous. He engages Kid Garvey, the middleweight champion pugilist of the United States, to teach him boxing and wrestling, in the high-walled back-yard of his sister, Mrs. Waterman, and his brother-in-law, Henry Waterman. The niece of the Watermans, Catherine Fulton, becomes enamored of the Kid and is about to fly with him in his automobile at night, when she is locked in the yard by her friend, Estelle Kitteridge, who doesn't purpose to have Catherine form such a union. Estelle gets into the automobile with the Kid, who thinks Estelle Catherine. They run over Reginald Lumley, the true lover of Catherine, nearly kill him, are arrested, then bailed, and are due in the police court next morning.

Estelle nearly loses her reputation among her friends and the friends and relatives of Catherine by her heroic, sisterly act, but she feels that time will straighten all things, and serenely bides it. She is forced to admit that she was the companion of the Kid in the automobile, but nothing can force her to say why she was, so the worst construction is put upon her act, until finally, in the last act, Catherine tells the truth; Myrtle Morrison, the Kid's best girl (he never really cared for Catherine), agrees, for the sake of the advertisement sure to be had in the inferior press, to go to court and impersonate Estelle. The minister and Estelle, Reginald and Catherine, the Kid and Myrtle pair, and the tintinnabulation of the wedding bells is heard, coming over the flat-iron building, from Grace—or is it Trinity?—Church.

Frank Burbeck, as Mr. Fulton, father of the featherheaded Catherine, was dignified, handsome and forceful. Ralph Delmore, as Henry Waterman, was, as he always is, as fine as the author would allow him to be. Selina Fetter-Royle, as Mrs. Waterman, was superior to her small part. Frank Worthing, as Dr. Clifton Bradford, did not live up to the highly colored sense of humor thrust upon him by Mr. Delmore, as Henry Waterman, who assured his friends that Dr. Bradford's keen sense of the ludicrous was getting him into constant trouble. The absence of it nearly accomplished that with the audience. Mr. Worthing was miscast. Mr. Delmore should have had his part. He would not only have thrown James, Mr. Waterman's servant, over the table at the end of the second act, but clean through the back wall of the theatre. The Catherine of Drina, and the Estelle of Elsie, De Wolfe were very charmingly played, and dressed to absolute perfection. The Ann of Maggie Fielding was as Irish as a potato. Richard Bennett's Mr. Taylor, the newspaper man, was the best newspaper man ever seen in a play. It was an ideal reporter tha' he gave us—quiet, self-controlled, able, no note book! a gentleman. The Judge Bates of Joseph Whiting was a small part well played. The Maggie and James, servants, of Ida Greely-Smith and R. R. Neill were made the most of, as was the Myrtle Morrison, the Kid's girl, of Lou Middleton. Joseph Wheelock, Jr., as Reginald Lumley, came pretty near (Mr. Thomas apart) bearing off the honors of the night, but Lionel Barrymore, as Mr. Sheldon, alias Kid Garvey, was too strong for him. That Kid was a beautiful piece of work. Mr. Barrymore was it, from his patent leathers to his closely cut 6⅞ head. And his lines fitted his character. He used the best slang ever heard, without one "de" or "dis" in it. Mr. Thomas should be grateful for such a cast

The dresses, by Mrs. Robert Osborne, and the scenery, by Emens and Unit, were dreams and realities.

Garden—Merely Mary Ann.

Comedy in four acts by Israel Zangwill. Produced Dec. 28.

Lancelot	Edwin Arden
Mr. Peter	Frank Doane
Herr Brahmson	Herbert Carr
Rev. Samuel Smedge	W. A. Hackett
O'Gorman	Henry Robinson
Jim Blayden	Thomas Graham
Lord Valentine Foxwell	Arthur Story
Mrs. Leadbatter	Ada Dwyer
Rosie	Laura Hope Crews
The Sisters Trippit	Ethel Strickland, Mabel Strickland
Lady Chelmer	Ida Lewis
Caroline	Kate Pattison Selten
Lady Gladys Foxwell	Julia Dean
Lady Glynn	Margaret Fuller
The Hon. Mrs. Fitzgeorge	Marguerite St. John
Miss Rowena Fitzgeorge	Ethel Strickland
Mary Ann	Eleanor Robson

At the Garden Theatre last Monday evening a large and discriminating audience laughed, wept and between times applauded heartily while Eleanor Robson and her supporting company presented, for the first time in New York, Israel Zangwill's comedy, Merely Mary Ann. The play struck a chord of pathos and humor that has been rarely sounded in recent productions and the auditors responded to it in whole-hearted fashion. No veteran of the stalls seemed too mirthless to smile over the wit of the lines, nor was there one so hardened as to be untouched by the quaint pathos of the story. Miss Robson made a personal success that many an older and more experienced star might envy, and the play, though by no means a triumph, won a secure place in the affections of the public.

Merely Mary Ann is founded up on Mr. Zangwill's story of the same name. It has few, if any, of the usual faults of the dramatized novel—and it is better on the stage than in the book. The first three acts are delightful. The fourth act is a blunder. It stands like a weed in a well-kept old-fashioned garden. But so strong has been the impression made by the earlier acts that doubtless the average auditor will carry away with him only the memory of their fragrance and put out of his mind the disappointment of the final.

The plot is simplicity itself. Mary Ann is a poor little Yorkshire lass who has been driven to London by poverty and who has become the down-trodden, over-worked slavey in the mean lodging-house of Mrs. Leadbatter. The household is the incongruous mixture of masses and classes that such establishments usually are. Mrs. Leadbatter is an ill-favored Cockney widow, with a daughter whom she is "bringing up to be a lady." Her lodgers include an artistocratic but struggling composer, Lancelot by name; a medical student, a newspaper reporter and a pair of music hall dancers known as the Sisters Trippit.

For this assemblage Mary Ann cleans boots, builds fires, scrubs, sweeps, dusts and serves at table. She is a lonely and a dull-witted person with only the memory of her country home and her love for a pet canary bird to stir her imagination. Then Lancelot appears in her empty world and she worships him. Her devotion, even when he treats her curtly, is fanatical. Lancelot has high hopes that a symphony of his, soon to be performed, will bring him fame and wealth. The composition is refused at the last moment, and Lancelot, overwhelmed with disappointment, plans to go to the country. Mary Ann begs to be allowed to go with him, as his housekeeper—anything, so long as she may be near him. The composer is about to accept the girl's proposition—the true nature of which she, in her simplicity, does not comprehend—when news is brought that Mary Ann has, by the death of a brother, fallen heir to a million pounds. The tidings make no impression upon Mary Ann. She thinks only of her love for Lancelot. He, realizing the sudden change in her station in life, assumes a virtuous pose and leaves her—while she, more lonely than ever, caresses the piano that his hands have touched and leaves her canary to cheer him with its song when he returns to his lodgings.

That is the story of the first three acts, which take place in the hall and in Lancelot's room in Mrs. Leadbetter's lodging-house. The fourth act occurs six years later and the scene is the drawing room of a magnificent English country house. Mary Ann—now called Marion—has by some impossible process been transformed from a pathetic little slavey into a cultured, aristocratic, brilliant woman of society. Lancelot has won distinction as a composer and his opera is being sung at Covent Garden. The two meet by accident, and after a bit of tiresome affectation on both sides they decide to seek happiness together.

The charm of the play lies in the wondrously sweet and engaging character of the heroine and in the natural atmosphere of the early scenes and situations. Many of Mr. Zangwill's lines are needles of wit—but they are always threaded with pathos. Particularly humorous and human are the scenes between Lancelot and his friend, Mr. Peter, a composer, who has turned tea-merchant and has incidentally written the most popular song of the year. Humorous, too, is the scene in which Brahmson, a music publisher, endeavors to induce Lancelot to compose "tunes that the young ladies can play." "I do not write for young ladies," says Lancelot scornfully. "But I publish for them. They support my business!" retorts Brahmson. Mr. Zangwill may have written that report as an adroit excuse for his last act. Up to the curtain on the third act he had, like Lancelot, been honestly artistic. After that, like Brahmson, he wrote "for the young ladies."

Miss Robson's impersonation of Mary Ann was so near perfection that to pick flaws in it would be a task as difficult as it would be churlish. Never once did she strike a false note. Her wistfulness, her pathos, and the odd little touches, now and again, of humor made her performance thoroughly delightful. She was a very real Mary Ann, and the stage figure that she presented is stamped as clearly in the memory as are the characters of Dickens. Better praise than that can scarcely be bestowed.

Edwin Arden, as Lancelot, did not give the impersonation that was to be expected of so skillful an actor. Mr. Zangwill had given the character some caddish qualities, and upon these, apparently, Mr. Arden founded his portrayal. He made Lancelot a selfish brute, with no fine instincts, and as unlike a composer as well might be. Frank Doane played Mr. Peter admirably except when he descended to farce-comedy methods in business and by-play. Ada Dwyer was a capital Mrs. Leadbatter, making her comedy points incisively without exaggerating the character. Others in the cast who, in small parts, did exceptionally good work were Herbert Carr as Brahmson, W. A. Hackett as the Rev. Samuel Smedge, Laura Hope Crews as Rosie, Ethel and Mabel Strickland as the Sisters Trippit, and Ida Lewis as Lady Chelmer. The comedy was well mounted and the stage-management admirable.

The Garrick—Gypsy.

An original play in four acts by Sydney Grundy. Produced Dec. 30.

George Carlyon, Q.C.	Guy Standing
Sir Jacob Holroyd, M.P.	George R. Sprague
James Antrobus	Edgar Selwyn
Ralph Graham	George Irving
Reverend Absalom Baxter	W. H. Crompton
Secretary	Frederick Raymond
Isabel Holroyd	Ray Rockman
Gypsy Floyd	Fay Davis
Yvette	Doris Keane

Gypsy, an original play in four short acts, by Sydney Grundy, was produced last Wednesday afternoon at the Garrick Theatre. It is doubtful if it will be seen again—not that it should not be, but its unconventionality will preclude its creeping into favor with managers and public.

It is needless to say that, coming from the veteran pen of Sydney Grundy, the play is neatly written, but—and it is an insurmountable but—the heroine does not appear in acts two and three, she dies in the fourth act, and the curtain falls five minutes after she dies, upon the two principal male characters, with the last lines to their credit. It is effective, fine, but sad and not conventional, so it may be seen only at special matinees, for the public dearly loves its conventions, and only the elect care to see things which do not recall or suggest that which has not gone before; and the elect do not keep the wolf from making toothpicks of the box-office door. There are not enough of them. But the play's the thing.

George Carlyon is an ambitious young lawyer, whose creed it is to let nothing—wine, women nor song—stand in the path of that ambition. Sir Jacob Holroyd is a member of Parliament and a rich manufacturer. He has a daughter, Isabel, much finer than her scheming, ambitious old father. This daughter admires Carlyon, and he, wishing to use her father's wealth as a ladder to his political ambitions, determines to marry her. He asks her father's consent to marriage, receives it; asks hers, and she is his. He tells her that he has loved before, but she is not anxious to hear the details of any affair of his past. That is the end of the thin little act.

Act two shows us Mrs. Floyd's house, in another part of London. "Mrs. Floyd" is the Gypsy of the play. She is discovered with an old friend of her girlhood, James Antrobus, barrister at law, who is secretly in love with her. She looks upon him as a brother. He leaves the house as Carlyon enters it. Gypsy greets Carlyon with a little kiss, and with a woman's awful instinct, feels that Carlyon is not her lover any longer. He sits down moodily, she puts a few unimportant questions to him, and then asks him when he is going to marry Jacob Holroyd's daughter. He gasps, and wonders how she knew that he was, never dreaming that every intelligent woman in love can give Sherlock Holmes cards and spades in the fascinating game of deduction. She has been morally his wife for ten long years, legally not; but there is no truer or sweeter woman in England than she, for all that. Neither believes that a few words by a gentleman in black can bind a man and woman any tighter in the eyes of a supreme being than can loyal love. Ah! but society thinks differently, or society would fall to fragments. Carlyon admits that this will be his last visit, after Gypsy tells him that it must be. She assumes an indifference—which he attributes to coldness—to make it easy for him to go. His magnificent and historic British vanity is riddled as with buckshot; he takes his leave, vowing that he will never again believe in the sincerity of women—and Gypsy and her broken heart fall to the floor with a crash.

Act three takes us to Carlyon's Sloane Street house, London, six months later. He has been married three months to Holroyd's daughter, Isabel. Their marriage has not been exactly happy, as Carlyon has not been in her company seventy-two hours altogether in three months, his political ambition keeping him away from home. Isabel doesn't complain. Carlyon has been blessed with two noble women in his short life, being a bloodless, calculating gentleman. She is very sweet about it, and makes excuses for her husband to her friend and her would-be lover, George Graham, when George attempts to lower him in her eyes before eating Carlyon's bread—for Carlyon has invited Graham to dinner. Jacob Antrobus is invited to dinner, as Graham leaves, disgusted with a woman fine enough to be loyal to her husband. Carlyon has got to go out, leaving his wife and middle-aged Antrobus alone to dine. Antrobus asks Isabel if she doesnt want to help a weaker sister. Yes, she is eager to, if she isn't a common woman. Oh, no, Antrobus assures her, she is a very uncommon one. Then he tells her about "Mrs. Floyd," and she hurries off at once to see her, not knowing that "Mrs. Floyd" was her predecessor. Carlyon comes back unexpectedly, misses his wife, gets an inkling of her mission, and hurries off to Gypsy's house, Antrobus following in a panic. His good intentions for nearly forty years have asphalted hades.

In act four we see Gypsy again, pale and racked from grief and morphine. In comes Isabel, Carlyon's wife, full of good sympathy for her. Gypsy is dumb with surprise, but Isabel is a gentlewoman, like the very finest of Balzac's (as is Gypsy), and she soon wins Gypsy's regard, who tells her that she cannot confide in her. Enter Antrobus, who wildly tries to entice Isabel away before her husband comes. Carlyon's voice is heard without, Isabel comprehends it all, and exits dumbly to the garden, as Carlyon enters by another door, but not before Gypsy has taken her last dose of morphine and arranged herself on the lounge, with closed eyes. Carlyon rushes to her side, kneels there, takes her hand and talks to her in the old lover-like way, as his wife re-enters from the garden and stands behind him. Carlyon cannot wake Gypsy, and Antrobus says that she can never wake in this world. Carlyon, with a wild cry, is about to embrace the dead Gypsy, when poor, old, cynical, tender-hearted Antrobus cries, from the opposite side of Gypsy:

"Stand back, damn you! She was yours living, she's mine dead!" and the curtain falls.

The second act is a perfect intaglio—it is cut too deep to be a cameo, and in it Fay Davis is perfection—the kind of woman a man would die, or, better, live, for, a thousand years in a barbaric world. Her beautiful voice goes straight to the heart, and her sweet womanliness encircles it. No better acting has been seen in New York this season than Fay Davis' and Guy Standing's in this heart-breaking, beautiful act. It is safe to hazard a guess that this act was originally a flawless one-act play, and that Mr. Grundy was tempted to write three acts around it. Ray Rockman's Isabel was sweet, womanly and high-class, and the Antrobus of Edgar Selwyn was worthy of any veteran on the stage. The other parts were of no account, except the tiny one of Yvette, played by Dorris Keane, who was pretty and the real French maid. It is impossible to guess why W. H. Crompton, as Reverend Absalom Baxter (supposed, being a clergyman, to be educated) should indulge in the solecism of putting the accent of "hospitable" on the second syllable.

The Savoy—Glad of It.

Comedy in four scenes, by Clyde Fitch. Produced Dec. 28.

Connie Bowles	Millie James
Miss Eglantine	Anita Rothe
Jessie Rode	Georgie Meadham
Miss Paley	Adelaide Hendricks
Mrs. Wittie	Claire Winston
Lizzie McCall	Zelda Sears
Mrs. George Ruttinger	Fanny Addison Pitt
Mrs. Stevens	Emma Janvier
A Lady	Alice Brittain
Another Lady	Rose Hubbard
A Third Lady	Olive Spencer
Clarita Baxter	Lucille Watson
Molly Grace	Phyllis Rankin
Linda Lyndhurst	Florida Fehr
Bebe Barville	Rosa Marston
A Stage Child	Karlene Carman
Julia	Rosa Cook
Maid	Josephine Mack
Reginald Norton	H. Hassard Short
Mr. Sweete	Edward Abeles
Elevator Man	Prince Miller
Cash Boy	Gerald A. Kelley
Stevens	Thomas Burns
Waters	Grant Mitchel
Corley	John Barrymore
Barriston	Thomas Meighan
Polk	Frank Brownlee
Brooks Benton	Clifford Constable
First Chorus Man	Charles Wentz
Second Chorus Man	Robert Warwick
Third Chorus Man	J. R. Cooley
Electrician	William Palmer
Stage Hand	Jim Wyke
Doorkeeper	Ed Collins

Glad of It, a farce-comedy, in four acts, or scenes, by Clyde Fitch, produced at the Savoy Theatre last Monday night, should have a more appropriate title—Gab of It; for it was one of the gabbiest plays ever seen and heard, here or in a lunatic asylum. The plot of the play is as slender as a poor man's purse, but such as it is, listen:

The first act shows the cloak-room of a well-known New York department store, with Connie Bowles and Jessie Rode talking about theatres and matinee idols. To this room come various women to buy cloaks. They come up on a real elevator, like the one used at Wallack's twenty-five years ago—in Miss Gwilt, perhaps, it was—and bargain for cloaks. A floorwalker, of the "sissy" variety, is in love with Connie, but Connie is not in love with him. He steals a kiss from her, she slaps his face, he threatens to have her discharged, and she is in despair, until a young Englishman comes out of the elevator, looking for his "sister," Clarita Baxter, an ex-saleslady in that department. Connie soon finds out that Clarita is not his sister, that he is very rich, and about to finance a musical comedy, with Clarita as the star. He—Reginald Norton—falls half in love with Connie, Connie the other half with him. he promises to take her one-footed brother, who has been run over by a cable car, into his downtown office as a typewriter, and Connie into his musical comedy company as a chorus girl. He then wanders to the "gents" collars and cuffs department, and Clarita Baxter enters from the elevator, suspects Connie of trying to win Reginald from her, and there is a scene. Not that Clarita cares for Reginald, but she does care

CURRENT AMUSEMENTS

Week ending January 9.

ACADEMY OF MUSIC—'Way Down East—3d week—19 to 26 times.
AMERICAN—Our New Minister—6th week—42 to 49 times.
BELASCO—Henrietta Crosman in Sweet Kitty Bellairs—5th week—29 to 35 times.
BIJOU—Closed.
BROADWAY—Fritzi Scheff in Babette—8th week—51 to 57 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Paula Edwardes in Winsome Winnie—6th week—39 to 45 times.
CIRCLE—Vaudeville.
CRITERION—The Other Girl—2d week—8 to 15 times.
CRYSTAL GARDENS—Closed.
DALY'S—My Lady Molly opens to-night.
DEWEY—American Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Little Mary—1st week—1 to 8 times.
FOURTEENTH STREET—Robert Emmet—2d week—10 to 17 times.
GARDEN—Eleanor Robson in Merely Mary Ann—2d week—9 to 15 times.
GARRICK—Mary Mannering—1st week—1 to 8 times.
GRAND OPERA HOUSE—Florence Bindley in A Midnight Marriage.
HARLEM OPERA HOUSE—The Earl of Pawtucket.
HERALD SQUARE—Sam Bernard in The Girl from Kay's—10th week—72 to 78 times.
HUDSON—Marie Tempest in The Marriage of Kitty—6th week—42 to 49 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—German Stock company in German Drama—15th week.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Anna Held in Mam'selle Napoleon—5th week—26 to 32 times.
LION PALACE—Vaudeville.
LONDON.—World Beaters' Burlesquers.
LYCEUM—William Gillette in The Admirable Crichton—8th week—51 to 57 times.
LYRIC—Bertha Galland in Dorothy Vernon of Haddon Hall—25 times plus 1 to 7 times.
MADISON SQUARE—Candida—10 times plus 1 to 8 times.
MADISON SQUARE GARDEN—Annual Show of the New York Poultry, Pigeon and Pet Stock Association.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Babes in Toyland—13th week—106 to 113 times.
MANHATTAN—The Virginian opens to-night.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Joshua Whitcomb.
METROPOLITAN OPERA HOUSE—Metropolitan Opera company in Grand Opera—7th week.
MINER'S BOWERY—Al Reeves' Big Show.
MINER'S EIGHTH AVENUE—Fay Foster Burlesquers.
MURRAY HILL—Soldiers of Fortune.
NEW AMSTERDAM—Mother Goose—6th week—40 to 47 times.
NEW GRAND—Hebrew Drama.
NEW STAR—At Cripple Creek.
NEW YORK—Closed.
OLYMPIC—Bon Ton Burlesquers.
ORPHEUM—Vaudeville.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Kyrle Bellew in Raffles, the Amateur Cracksman—11th week—85 to 92 times.
PROCTOR'S FIFTH AVENUE—The Magistrate.
PROCTOR'S FIFTY-EIGHTH STREET—Uncle Tom's Cabin.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Love in Harness.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Glad of It—2d week—10 to 17 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—Too Proud to Beg.
WALLACK'S—The County Chairman—7th week—47 to 54 times.
WEBER AND FIELDS'—Whoop-Dee-Doo and Waffles—16th week—120 to 127 times.
WEST END—Savage English Grand Opera company.
WINDSOR—Hebrew Drama.
VAUDEVILLE—Closed.
VICTORIA—Dockstader Minstrels—1st week—1 to 7 times.

for his bank account. She is in love with Sweete, the floorwalker, who is her ideal of a real "gent." The act ends with Connie saying, as Reginald goes into the elevator with Clarita, after assuring her that he thinks about as much of her as he does of Clarita, "I'm glad of it!" Curtain.

Act II shows a rehearsal in full swing at the Savoy Theatre a month later. Everybody is waiting for the coming of Clarita, who is nearly an hour late. Reginald is there, listening to the appeals of half the girls in the chorus, with a sympathetic ear. They want different dresses and lines, and he promises that they shall have them. The stage-manager objects, there is a row, until the stage-manager threatens to resign, when Reginald assures him that hereafter his—the stage-manager's—word shall be law. Enter Clarita, who insolently tries to run everything to suit her own ignorant self. There is another row, then another, when Sweete, the floorwalker, is discovered out front taking in the rehearsal, at the invitation of Clarita, who has never quite let go of him, although she is the promised wife of Reginald. Sweete is ordered out of the theatre. Clarita follows him. The stage-manager and the "angel," Reginald, are in despair. Who is to play Clarita's part? Why, Connie, of course! Connie dons a boy's suit, sings a very bad and ungrammatical song in imitation of Ella Wesner and Vesta Tilley, called "What's the Use of Loving a Girl if the Girl Don't Love You?" in the chorus of which everybody joins, they all tell Connie that she is vastly superior to Clarita, and as the curtain falls Connie assures them and the audience that she is "glad of it!"

The third act takes us to a croquet lawn at Hanna-by-the-Sea, in New Jersey. Connie, who has not been a success as an actress, is keeping a boarding house, with a spinster friend. To this resort come Reginald and Clarita, the first out of a tender regard for Connie, the latter seeking vengeance on Connie for having written an anonymous letter to Reginald, blackening her character. She accuses Connie of having written the letter, Connie admits the soft impeachment, Clarita triumphantly turns to Reginald with a "There!" when Reginald throws her into a conniption fit by declaring that Connie, as an anonymous letter writer, appeals not only to his high and stainless honor, but to the golden principles of all his illustrious ancestors, back to the days of Richard Cœur de Lion. And Connie says, as the curtain falls, "I'm glad of it!"

The fourth act setting is the Back View Hotel, at Hanna-by-the-Sea, with an elegant piazza running clean across the stage. The "hotel" is the boarding house run by Connie and her spinster friend. Reginald, Connie learns, is "going away" on a trip around the world on his yacht, having discharged Clarita from his affections. She cannot bear it. A crowd of Princeton College boys come on, sing a song, play an endless chain game, off left to back, around to right, over the garden wall, and on to stage, hand holding hand of girl and boy, and then go in to dinner. Reginald enters, finds Connie alone, Connie modestly makes violent love to him, he weakens, she is his, and "glad of it!" The play is over and it is midnight. Three hours and a half gone, never to return.

An author should never—and rarely does—make his hero and heroine do any important act which he would not himself do, were he a hero or heroine. The moment the audience learns that Connie Bowles, Mr. Fitch's heroine, has written an anonymous letter to a man whom she wants to marry, stabbing her rival's reputation, is the moment when Mr. Fitch's heroine ceases to be one, and becomes only a common clay young woman. A hero and heroine must never be a liar, coward, vindictive, have a grievance (they can have all sorts of griefs), or write an anonymous letter, out of anything but the finest of motives. Interest in Mr. Fitch's heroine died in the second act, nobody cared what became of her, and the interest was centered in the actress who played the part, Millie James.

And Miss James was out of her element in the part. She struggled bravely with it and it with her. It won. The play has no heroine but it possesses a very nice hero in Reginald Norton, capitally played by H. Hassard Short, who looked and acted like a gentleman and actor. Lucille Watson, as Clarita, had an unsympathetic part, but she walked away with it as easily as she did with Sweete, the floorwalker, an admirable study by Edward Abeles. It was a pity that he did not have more to do, and the same remark may be made of John Barrymore's Corley, the press agent. His resemblance, in voice and manner, to his father of twenty years ago, walk and gesture, smile and look, was startling. He was in only one act, the second, when he could advantageously to himself and Mr. Fitch, have been in all four acts. Zelda Sears, as Lizzie McCali, sent ripples of laughter through the house whenever she lifted up her voice and rasped out her words as if they were overworked and loosened molars. She was a delight to the eye and ear, but her part was too short. Why waste an artist on a bit?

Georgie Mendham's Jessie Rode, the saleslady, was right from the cloak-room. The Miss Eglantine, spinster, of Anita Rothe, Miss Paley of Adelaide Hendricks, Mrs. Ruttinger of Fanny Addison Pitt, Linda Lyndhurst of Florida Peir (Phœbus!), and the Julia of Rose Cook, all deserve a separate sentence. Polk, the stage-manager, played by Frank Brownlee, was so real an imitation of W. A. Brady at rehearsals that it didn't seem to be Mr. Brownlee. The elevator man of Prince Miller won a laugh every time he rolled back the elevator door and cried, "Ladies' underwear, millinery, cloaks, furs and hats!" Thomas Burns, a good actor, was thrown away on a part of ten or twenty lines. There are eighteen women, sixteen men, in the cast, the most of them, apart from the rehearsal act, unnecessary to a first-class playwright, as Mr. Fitch is supposed to be. That rehearsal act is the best in the farce. It would be hard to name any writer that can surpass it, and had Mr. Fitch kept up to its standard he would have written a viable play. However, the play is full of good things—bits, lines and situations, and, apart from its advertising of foods, dry goods firms, and the liberties in which Mr. Fitch seems to assume that he is high enough in public favor to indulge (with names of well-known actors, actresses and managers), and its tentative vulgarities, it is rather an enjoyable entertainment with its present excellent cast. With a poor cast it would be deplorable.

The gentler sex possesses no friend in Mr. Fitch, for he fills his stage with women and girls who are full of spite, envy, malice, back stabbings and all uncharitableness for their sisters. When he allows a real gentleman and lady to be seen and heard through four acts of one of his plays, it will be cause for hanging the banners on the outer billboards.

Metropolis—Paul Revere.

Drama in four acts by Fred Gibbs. Produced Dec. 28.

Paul Revere	Richard Buhler
Abel Underwood	Howard C. Hickman
Enoch Meade	George A. Lemming
Bill Tompkins	Charles McDonald
Robert Winton	Ralph Rollins
Sam Binks	Gale Satterlee
Lieutenant Princeton	James Ryan
Sergeant Colden	John Morrissy
Jess P. Adams	Jack Prescot
William Patton	Frederick Crown
Zekiiale Meraideth	Harry L. Baker
Oberdiah Dobbins	Walter Stone
Hollicker Bradford	Franklin Dills
Ephrian Thistletoe	George Montague
Gaffer Crabbid	Ivan Goggs
Gable B. Lackmore	Thomas Mack
Esau Scrubbs	Charles Young
Peter Van Bibber	Harry Jones
Herr Schollmuller	Louis Donaldson
Elizabeth Meade	Isetta Jewel
Dorothy Meade	Agnes Blial
Prudence Blossom	Louise Orendorf
Priscilla Coats	Lillian Goodall
Goodie Crabit	Alice Green

Richard Buhler appeared at the Metropolis last week in the title-role of a new historical drama, in four acts, by Fred Gibbs, under the direction of D. A. Weis, the play and players scoring a success.

The early days of the American Revolution are recalled by this drama, through whose scenes moves as a central figure Paul Revere. The struggles of the period, between Tory and patriot, are vividly set forth and serve as a setting for the hero's adventures. His love for the daughter of a staunch loyalist, Enoch Meade, is disputed by a rival, Lieutenant Princeton, a British officer. This love affair occupies his entire attention until the death of his young brother, who is killed by a British soldier during a street encounter between the King's troops and the people. Realizing then the character of the popular movement going on around him, Revere joins the patriots and becomes a very active and conspicuous worker for "the cause." His rival makes many attempts to crush him, but in vain. His sweetheart is faithful to him, and her father, at first a rabid Tory, becomes converted to the new doctrine of rebellion and accepts Revere as his son-in-law.

The first act shows Boston harbor in 1775 and the death of Revere's brother. In Act II Revere's midnight ride of warning occurs. In Act III echoes of the famous Lexington fight are heard, and side incidents are introduced. Act IV contains stirring incidents connected with military matters and also brings to a pleasing end the hero's love affair.

The staging and mounting of the play left nothing to be desired, and the costumes were appropriate and handsome. Act II was specially effective scenically.

Richard Buhler, as Paul Revere, made a striking figure in the handsome costumes he wore, and gave a dignified and forcible presentation of the character, with effective touches and reserved power. The part of Elizabeth Meade fitted Izetta Jewel well, and she showed the rather insipid heroine to very good advantage. George A. Lemming handled in capital fashion the role of Enoch Meade, the gouty and irascible father. Gale Satterlee, in his sketch of Sam Binks, the original "Yankee Doodle," furnished clear comedy. John Morrissy, as Sergeant Colden, made a strong impression by his intelligent work. Harry Jones, as Peter Van Bibber, and Charles McDonald, as Bill Tompkins, were amusing as watchmen. James Ryan, as Lieutenant Princeton, was adequate, and Howard C. Hickman was effective as the Tory, Abel Underwood. Agnes Blial, as Dorothy Meade, was charming and spirited. Other parts were well taken by Ralph Rollins, Jack Prescot, Frederick Crown, Harry L. Baker, Walter Stone, George Montague, Ivan Goggs, Thomas Mack, Charles Young, Louis Donaldson, Louise Orendorf, Lillian Goodall, and Alice Greene. This week, Joshua Whitcomb.

West End—Grand Opera.

The second week of the engagement of the Henry W. Savage English Grand Opera company, at the West End Theatre, opened with Gounod's Faust. That Harlem appreciates Colonel Savage's presentations in English of the operatic works of the best composers is attested by the good attendance and the warmth of the applause. Pietro Gherardi sang Faust with fine effect, both dramatically and vocally. Margaret Reid, who has studied abroad since she made her debut as Ophelia at the Metropolitan Opera House, was a sweet Marguerite. She has good control of a voice that is naturally true and of pleasing quality. In the role of Mephistopheles, Francis Boyle's singing gave evidence of hoarseness, and he lacked the subtlety of this diabolical character, yet his portrayal was strong and convincing. The wealth of musical temperament displayed by Remi Marsano, the Valentine, was a delight. Rita Newman sang Siebel. Her charming manner and clever vocalization were enthusiastically applauded. Miss McGahen was unfortunately ill suited to the character of Martha. Chevalier Emanuel obtains good results from the orchestra. The chorus has greatly improved since the opening. The bill was repeated Thursday and Saturday evenings and Wednesday and New Year's matinees. Verdi's Il Trovatore was given Tuesday evening, with Gertrude Rennyson as Leonora. Miss Rennyson gave a refined, artistic interpretation of the part. Joseph Sheehan was a captivating Manrico. The old Gypsy Azucena of Marion Ivel was effectively realistic. Winfred Goff, as usual, made the most of Count Di Luna. Il Trovatore was repeated Wednesday and Friday nights and Saturday matinee. Tosca will be given for the first time in English in New York Monday, Thursday and Saturday evenings and Wednesday matinee of this week. Tuesday, Wednesday and Friday evenings and Saturday matinee Lohengrin. Owing to the recent sale of the West End Theatre the run of the company will be reduced from five weeks to four, when it will go to the Amphion Theatre, Brooklyn.

Fourteenth Street - Robert Emmet.

Robert Emmet, the Irish play, by Brandon Tynan, which was first produced at this house early last season, with the author in the title-part, was given a splendid revival last week, with Robert Conness in the leading role. Mr. Conness is a handsome young man, and in the picturesque costumes of the period in which the play takes place he makes a picture that will cause the hearts of all the susceptible Irish lassies in town to beat faster than ever. He read his lines with feeling, and made a decidedly favorable impression on the large audience present at the opening. Of last year's cast there were Charles E. Bunnell, Owen Fawcett, Fulton Russell, Jr., and Angela Russell, in their original parts, and Etta Baker Martin and P. E. Arba, who were seen as Anne Devlin and Lord Norbury. Miss Russell was sweet and sympathetic as the sweetheart of Emmet, and the others played well. The cast included J. P. Sullivan, Frank H. La Rue, James Moorfield, Eugene Wiener, William H. Elliott, Edward O'Connor, Bernard Cavanaugh, E. J. Le Saint, Otis Willis, George Martin, Homer Ellis, Bert Ross, Nellie Robson, Helen Strickland, Julia Folland, and Mary McDevitt. The production was under the direction of Luke Martin, and moved with much smoothness. The scenery and costumes left nothing to be desired.

Irving Place—Los vom Manne.

At the Irving Place Theatre last Thursday evening, Dec. 31, a three-act farce entitled Los vom Manne, by Wilhelm Jacoby and Arthur Lipschitz, was presented for the first time in America. The piece is extremely humorous and was very favornbly received by a large audience. The principal roles were played by Gustav von Seyffertitz, Ida Frey, Franz Kierschner, Otto Ottbert, and Elizabeth Arianns.

At Other Playhouses.

LYRIC.—Dorothy Vernon of Haddon Hall moved from the New York to this theatre last night, and Bertha Galland, as Dorothy, lost none of her beauties and unconventionalities. The cast was the same. The play and star remain at the Lyric until further notice.

WALLACK'S.—The County Chairman still bluffs his way into the hearts of capacity audiences. George Ade has never done anything better than this rural masterpiece, nor has Henry W. Savage, in assembling such a perfect company of players to play the parts. Hacklyn Arbuckle, Willis P. Sweatnam, Edward Chapman, W. J. Gross, Grace Fisher, Anna Buckley, Miriam Nesbitt, Christine Blessing and Rose Beaudet are fitted with parts as with kid gloves. It is truly a delightful entertainment.

BELASCO.—Sweet Kitty Belairs, alias Henrietta Crossman, is still crowding this theatre.

HUDSON.—In two weeks the engagement of Marie Tempest, in The Marriage of Kitty, at this theatre, will end.

MADISON SQUARE.—Candida, headed by the talented rising actor, Arnold Daly, began a two weeks' engagement here last night. There will be matinees on Tuesdays, Thursdays and Saturdays during the engagement.

MANHATTAN.—The Virginian begins an engagement here to-night (Tuesday).

NEW LYCEUM.—The Admirable Crichton, with Gillette as the admirable Admirable, continues.

A NOVEL CELEBRATION.

The members of the Prince of Pilsen company (Western) had a very unique and enjoyable celebration on Christmas day, in which Jess Dandy and Arthur Donaldson were the leading spirits. Mr. Donaldson, who is something of an artist, exercised his talent for several days before Christmas in decorating a table with pyrographic hieroglyphics of a most artistic sort. Chances from one cent to two dollars were sold on the table, and the fund that resulted was used for the purposes of the celebration. Enough was realized in this way to pay the rent of a hall, buy a tree and trimmings, and a supper for the seventy members of the company. The names of all the members were placed in a hat and, as they were drawn out, the presents were distributed, each one receiving two presents from someone else. In addition to this any number of individual presents of a more expensive sort were exchanged between individuals. Many presents of a most amusing kind were given anonymously, and the results when the victims opened their packages may be better imagined than described. Mr. Dandy gave each man in the company a fountain pen and each young woman a jewelled comb. He also gave sets of razors, one for each day in the week, with the names of the recipients engraved on them, to C. J. Shaw, the manager, and Arthur Donaldson, and also sent a set to George Marion. To the stage manager, assistant stage manager and musical director Mr. Dandy presented fine sealskin wallets, and to each of the musicians with the company a fountain pen. Mr. Dandy was elected master of ceremonies and played "Santa Claus" with much skill. His friends remembered him with handsome and valuable gifts, most of which were useful as well as ornamental. This was the third big affair that has been held since the company began its season. The members claim that it is one big family, and every one in it is not only on good terms with everybody else, but the common good of all is the main object at all times. The smaller girls in the company, who are known as the "Shrimps," had charge of the details of the Christmas celebration, and they received a rousing vote of thanks for their good work. Mr. Donaldson's burntwood table was won by the assistant electrician and was afterwards put up at auction and bought in by Mr. Dandy.

LEASE THEIR THEATRES.

Weber and Fields last week concluded arrangements by which Stair and Havlin take leases of the West End Theatre, New York, and the Globe Theatre, Boston, owned by Weber and Fields, and these houses will be added to the large Stair and Havlin circuit. The following statement was made by Weber and Fields in the matter:

This does not mean that we are going to abandon all theatrical ventures except the Music Hall. Not by any means. We are in the business and we have no idea of getting out. We are glad to consider any good theatrical business propositions. In fact, we are at this very time seriously thinking of taking up offers to build theatres in several parts of the country. This transaction was a peculiarly commercial one. Sentiment or a change of policy was not concerned in it. We had these houses and could not use them to the best advantage. Stair and Wilbur wanted to increase their chain of theatres and wanted the West End and the Globe. After negotiating for a while we settled upon a consideration, and all hands are satisfied.

N. C. GOODWIN'S PLANS.

N. C. Goodwin is to discard My Wife's Husbands as one too many for him. On his Western tour he will be The Gilded Fool, and In Mizzouri.

Good open time for good companies after Jan. 1 at Bennington Opera House, Bennington, Vt. Grace George in Pretty Peggy played to $850. Goldsmith and Wood, managers.

GOSSIP OF THE TOWN.

Grace Young has returned to Nellie McHenry's Miss company.

Hal Reid has been commissioned by Rowland and Clifford to write a play.

Monica Lee has joined the St. Julian's Damon and Pythias company, to play the part of Calanthe.

Billy Clark and Harry Silvester recently joined the William H. West Minstrels.

Master Marion Ellsworth, of the Four Ellsworths, is confined to his room at the St. Charles Hotel, Chicago, with pneumonia.

John J. Pierson, stage-manager of Joe Welsh's The Peddler company, received a gold watch from the members of the organization as a Christmas present.

Virginia Drew Trescott, now starring in Satania, has made a particular point in her production, of the color schemes of each setting, making them conform to the emotions that are to be brought out most strongly in the play. Her experiments have proved successful and the effects have added greatly to the success of the production.

In the account of the Christmas celebration at the Actors' Fund Home that appeared in the last issue of THE MIRROR, the name E. A. Eberle appeared as that of one of the permanent residents. The name should have been E. F. Eberle.

Elks Lodge No. 591, of Joplin, Mo., let a contract last week for the erection of a new lodge building to cost $22,800. Work will be begun immediately, and it is expected that the edifice will be completed and opened in the early Summer.

Campbell Stratton and Gay Rhea, the leading man and leading woman of the Rue Stock company, were married at Port Chester, N. Y., on Nov. 21. Mrs. Stratton will not act for the rest of the season, but will travel with the company and devote herself to completing a play for production next Autumn.

Grace Weiby is very successful in New York Day by Day, and making a great hit with the press and public for her beauty and dramatic work.

Mabel Lloyd, a member of the Frank Daniels Opera company, last Tuesday won the prize at the St. Nicholas Skating Rink for long distance skating, capturing the ten-mile event from Miss Vivian Morston, of Boston. Miss Morston has held the prize for three consecutive years.

Bessie Marie Skeer on last Saturday assumed the role of Billy Little, the jockey, in The Office Boy, at the Victoria.

While attempting to coast down a hill covered with imitation snow during a performance of Hoyt's A Midnight Bell at the Baker Theatre, Portland, Ore., Christmas week, Howard Russell had a narrow escape from a serious accident.

Few people patronizing theatres stop to think that an expense item is caused by printing tickets. The Baker Theatre, at Portland, Ore., last season used tickets whose accumulated weight amounted to 1,100 pounds. Piled up they would be 473 feet high. They would cover 122 square feet of surface, or a 30-foot street for 145 feet. End for end the tickets would reach 25 miles.

Among the novel as well as useful Christmas presents given in Portland, Ore., were season tickets to the Baker Theatre. Manager George L. Baker says he was surprised at the large number of season tickets bought for this purpose.

George Edwardes, the English manager, has stated publicly that none of his productions of musical comedies in London has been profitable. He says, however, that a run in London is necessary for advertising and that afterward money has been made on the pieces in the provinces and in America, Australia and Africa.

Mark Lane, the comedian, who was injured in the Iroquois Theatre fire, while visiting in Chicago, is in a serious condition.

Owen Fawcett, owing to illness, has been forced to retire from the cast of Robert Emmet and return to his home in Flat Rock, Wayne County, Mich., and recuperate for next season's work, which he hopes to make his last.

Fay Templeton is resting, after playing constantly for eighteen months. She may appear next month at the Casino in The Infant Prodigy, under the management of the Shuberts.

Charles Cartwright sailed for England last Saturday to confer with Frank Curzon about American plays—or plays and an opera by Americans.

Ferdinand Gottschalk is seriously ill at his home, 710 Lexington Avenue. The trouble is akin to appendicitis.

Beatrice Irwin fainted on the stage last Saturday night in Admirable Crichton, at the New Lyceum Theatre, from overexertion in playing four performances in two days. A doctor was hastily summoned and Miss Irwin went on with her part.

Dorothy Tennant, a cousin of the explorer Henry M. Stanley's wife, will appear in Ranson's Folly at the Hudson Theatre, Jan. 18.

In the Questions Answered column of THE MIRROR last week it should have been Liza Weber, not Eliza Wethersby, who was one of the original Lydia Thompson troupe in 1869; and Pauline Markham, not Harkham; and in the Porter and Grisford answer it should have been Lemaitre, not La Matire, Kemp, not Kempe, F. S. Chanfrau, not Chanpau, Vandenhoff, not Vanderhoff.

Mrs. Edwin Arden, President of the Professional Woman's League, who has been threatened with pneumonia, has recovered.

Morgan D. Wilson was engaged last week by Sawyer and Murphy as press representative and advance agent of the Keystone Opera company. John Feticks, manager of the organization, is in town securing singers to enlarge and strengthen the company.

A quarrel between two men in the gallery of the Thalia Theatre almost created a panic among the spectators there last Saturday night. Someone shouted "Fire!" and the auditors started for the exits. The manager of the theatre, the stage-manager, and the doorkeepers acted promptly, however, and order was soon restored.

Students of the Blythe Dramatic School appeared in selections from Hamlet, Macbeth, The Lady of Lyons, Society, and Camille in the rooms of the school last Thursday afternoon. The audience was large and among those present were a number of well-known professionals.

A slight fire occurred last Saturday in the Royal Opera House in Berlin. While it did no damage it awakened the authorities to the dangerous condition of the building. Reconstruction of the house has long been contemplated, and the fire scare, added to the news of the disaster in Chicago, will probably result in the rebuilding of the historic edifice.

While sidetracked at Marion, O., en route to Toledo, Mrs. Fiske's company improved the four hours' wait by improvising a Christmas Eve entertainment, with a tree and accessories. Some of the gentlemen procured a tree, and by the aid of the ladies it was placed in the centre of their private car and ornamented with candles, tinsel, popcorn on strings and many other articles usually used for such occasions. Messrs. Haskins and Stevens took a flash light photograph of the tree and group, and later several members of the party entertained their comrades with vocal and instrumental music, monologues and other forms of entertainment. The affair was unique and enjoyable, serving most appropriately to make an otherwise tedious wait pass with pleasure and profit.

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Ruth Nelta, who has just played on the Kohl and Castle circuit, is now playing the Keith circuit and is responding to numerous encores for her rendition of Ted Barron's "In Sunny Africa."

The book of J. Cheever Goodwin, known as The Crown of Korea, has been accepted by the Bostonians for early production.

Among the many good singers who are using "Just Press Your Lips to Mine," Brennen and Story's song, is Estelle Saleman, of New York. On her recent tour she used the song with excellent results. She will keep it on all this season.

Margaret Webb, who has been singing for the past week at Pabst Harlem Music Hall, scored a big hit there. Her songs, "Dear Little Arab of Timbuctoo," "By the Light of the Moon," "Chipeta" (Indian love song), "My Star of Zanzibar," "Down on the Amazon," and "Trixie from Dixie," were well received. These songs are published by the Dowling-Sutton Music Publishing Company, 12 West Twenty-eighth Street.

Vesta Tilley will sing "In the Pale Moonlight" and "The Midnight Sun" in My Lady Molly, which opens at Daly's Theatre Jan. 4.

The Webster Sisters are continuing their usual success with "Jimmie, the Pride of Newspaper Row."

The comedian, Charles Hasty, is singing "A Splinter from My Father's Wooden Leg," "Oh, Joy!" and "Come Out in the Garden with Me."

Musical Dale, who has one of the most interesting instrumental acts in vaudeville, is now playing the new Prince of Pilsen march, "Heidelberg."

Ed Paull is making a hit with the coon song, "Trouble," by Davids and Meakim.

George Dent, manager of the Bush Temple Church Choir Minstrels, is now rehearsing his people in Bert Williams' "I'm a Jonah Man."

The Handsome Cabman company, starring Joe and John Kearney, report excellent business. Their feature musical numbers are from the house of Leo Feist.

The patrons of the National Theatre, Philadelphia, frequently hear Dugunne's "Girls of America" march, and Rosenfeld and Sloane's selection from The Mocking Bird. Samuel Rosenfeld wields the bâton at this house.

Button and Brooks, during a recent engagement in Chicago, were well received. Their success with "Oh, Didn't He Ramble," and the "Handicap Song" was a flattering tribute.

The Moth and the Flame company introduced "Henrietta" and "Mollie Shannon" at the Bush Temple Theatre the other night, and they say they both go well.

Edwin Jackson, the comedian, is singing "Show Me the Way to Go Home, Babe," by Wilford Herbert," and "Maggie and Me," by George Sidney and Herbert Dillea.

Isabel Saeger will be heard over the Proctor circuit shortly, singing a new sacred song by Robert A. King, "Beautiful Home of Paradise."

"When All Goes Wrong" is winning applause in the hands of hundreds of well-known singers. It has been featured in nearly every theatre in this country, and is now illustrated with eighteen beautiful slides which are in the hands of many users of illustrated ballads.

The rendition of Dan J. Sullivan's "You're as Welcome as the Flowers in May," by Barry Scanlon, of Gus Sun's Minstrels, adds space to the newspaper notices this excellent singing organization receives.

Monroe Silver, the popular coon shouter, is continuing his success with "Coonville's Cullud Band," by Davids and Meakim, and "I'll Be Your Honey in the Springtime," by Henry Freeman.

Jessie Bell has added "Oh, Miss Josie" and "Diana Brown" to the repertoire of songs used in her act.

Joe Maxwell and his Firemen's Quintette are making a feature of the story song, "Somebody's Waiting for Me," and are compelled to respond to numerous encores.

The Marco Twins are performing their acrobatic stunts to the inspirating strains of Abe Holzman's "Uncle Sammy."

The Chuten Park programme of Los Angeles shows that Peter J. Frank's Imperial Military Band cater to the public's taste with the latest Eastern novelties, Jos. La Calle's "Hail to the Nation" and Ranken and Hadley's Nancy Brown selection.

The Quaker City Quartette, under the management of Mr. J. Pierri, are having a most successful season in vaudeville. They are now on the Keith circuit, and will feature "Somebody's Waiting for Me" and a medley of Feist songs.

"Lights of Home" was the feature song at the eleventh annual cake-walk and jubilee at the Madison Square Garden Christmas night, under the direction of Luke Pulley.

"My Love of Long Ago" was introduced in Philadelphia by Dorothy Stuart, who is now appearing in vaudeville.

"Only You and I, Love," and "Still I Am True" are being used with success in Edward Harrigan's Old Lavender.

"Every Day is Sunshine When the Heart Beats True" is the title of the latest song from the pen of that clever songster, Fred V. Bowers. This song brings him more encores than he can respond to. His personal success in vaudeville goes without saying.

"Sally," a coon song, is being used with success in Huntley Moore's company. It is published by the Peerless Publishing Company.

The Colby Family are using with good effect the waltz song, "Sadie Green."

J. Aldrich Libby and Katherine Trayer, who are at Poli's Theatre, New Haven, this week, are using "My Bessie's Wedding Day" and "Sadie Green."

"They All Spoke Well of You" is a favorite song with quartettes and singers of illustrated songs. The slides are unequalled. It is published by Al. Trahern, 41 West Twenty-eighth Street.

The Vandersloot Music Company, of Williamsport, Pa., has published a semi-religious song entitled "The Great White Throne," arranged in three keys. They report that the best singers of high class songs are using it with telling effect.

Williams and Van Alstyne have organized a Navajo Club, with headquarters at 21 West Twenty-seventh Street. The latch string is always out.

Eugene Ellsworth reports that "For Many Years" is in the repertoire of almost every popular singer from coast to coast.

Madame M. Flower, known as "the Bronze Melba," is winning encores for her artistic rendition of Al. Traherns latest story song, "Lights of Home."

"Under Southern Skies," arranged for quartette by Lee Orean Smith, is bringing many encores to the army of singers who are using this song. It is published by the Vandersloot Music Company, Williamsport, Pa.

Lee Orean Smith gave a little "tea party" at his residence New Year's Eve, which was attended by many of this popular composer's friends, who have organized a club styled "the Just-enough" and made Mr. Smith the president.

Master Georgie, who is playing the part of little Jim in The Man from Sweden, under the management of Fred W. Falkiner, is singing "Eliza Jane" and "Bedelia" in that play.

MATTERS OF FACT.

Harriet Davis has been with the Cripple Creek company for the past twelve weeks, playing the emotional part of Ann Marbury.

Lillian Kemble has just closed a thirty-two weeks' engagement with the Neill-Morosco Stock company at Los Angeles, Cal. She played mainly star parts. She may be addressed care Actors' Society.

Beulah Thompson, of the Blythe Dramatic School, has made a distinct hit in The Runaway Wife. Miss Thompson is a niece of Mr. Sully, the controller of the cotton market.

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THEATRES AND MUSIC HALLS.

Keith's Union Square.

Marshall P. Wilder is the star of a bill embracing Beatrice Ingram and Edwin Nicander, Fleury Trio, Carlin and Otto, Lew Hawkins, Josephine Wilkinson, the Macwoods, Owley and Randall, Lawson and Namon, Hume, Ross and Lewis, Gausch Sisters, Antrim and Peters, Margaret Webb, Mathias and Lewis, and the biograph.

Tony Pastor's.

McWatters and Tyson and company are the headliners, and the Watermelon Trust is an extra attraction. The bill also includes Stinson and Merton, Flood Brothers, Pauline Moran, Brothers Van, May Leon, Clifford and Hall, Trask and Gadden, Mr. and Mrs. Larry Shaw, Robin, Add W. Hoyt, O'Donnell Brothers, and the vitagraph.

Proctor's Fifth Avenue.

The Magistrate, by Pinero, as originally produced at Daly's Theatre, is this week's attraction, with Malcolm Williams, George Friend, Lotta Linthicum, Joseph Eggenton, H. D. Hawley, Lorna Elliott, Julian Reed, Loretta Healy, Duncan Harris, Alice Gale, Edward Fowler, Albert Howson and others in the cast. The vaudeville portion of the bill embraces Meredith Sisters, Carita and company, John Mayon and company, Rano's dogs, Baby Lund, Treloar, John E. Drew, and the kalatechnoscope.

Proctor's Twenty-third Street.

Adelaide Herrmann heads a bill including Cole and Johnson, Eugene O'Rourke and company, Raymond and Caverly, George Thatcher, Nora Bayes, Harris and Walters, Pryor Brothers, Rooney Sisters, James R. Adams, the Maginleys, Harry Seeback, St. John and Le Fevre, and the kalatechnoscope.

Proctor's 125th Street.

The comedy, Love in Harness, is the bill this week with a cast including Florence Reed, Paul McAllister, Sol Aiken, Jessie Bonstelle, Verner Clarges, Cecylle Mayer, John Westley, Charles M. Seay, Julia Aiken, Margaret Kirker and others. The olio comprises Nichols Sisters, Tom Brown and Nevarro, Si Stebbins, Bush and Gordon, and the kalatechnoscope.

Circle.

Marcel's Art Circles head the bill, and the Eight Vassar Girls are a special feature. Others are Brothers Bard, Artesto, Richard J. José, Fields and Ward, Charles Leonard Fletcher, and the vitagraph.

Hurtig and Seamon's.

Joseph Maxwell and company head a bill including the Grand Opera Trio (second week), Lew Bloom and Jane Cooper, Keno, Welch and Melrose, Fortuni Brothers, Jordan and Crouch, Carleton and Terre, Fredo and Dare, and the vitagraph.

Weber and Fields'.

The all-star stock company continues to present Whoop-Dee-Doo and Waffles, with all the favorites in the cast.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—John Craig, long and favorably known as a member of the late Augustin Daly's company and an actor of much talent, made his New York vaudeville debut here last week in a comedietta by W. S. Gilbert, called The Doctor. The play deals with a little episode that happens in the rooms of Richard Pickleton, a dramatic author, who wants to marry yet is "girl-shy." He advertises in a matrimonial gazette for a wife, and receives hundreds of answers. He picks out one signed "Belinda" and enters into a correspondence. Belinda is a young woman who pretends in her letters to be an aged and homely female, and Pickleton manages in his clumsy way to propose to her by mail. He avoids meeting her, and she conceives the plan of coming to the door of his apartments and pretending to fall in a faint. He carries her in and restores her to consciousness, little suspecting that she is the girl with whom he has been corresponding. When she comes to he explains that he is a doctor, and after a few complications matters are explained and the inevitable happy ending results. The play is admirably suited to Mr. Craig and his little company, and it pleased the patrons of Keith's immensely. Mr. Craig was admirable in every way in the leading part. Mary Young looked positively charming as Belinda and played very cleverly. Louis Bishop Hall, as Jones, a theatrical manager, played a small part very well. E. Rousby's spectacular electrical production, In Paris, finished a second successful week. W. H. Murphy and Blanche Nichols were seen once more in The Bifurcated Girl, and made the laughing hit of the bill. Since it was last seen here Mr. Murphy has added several little bits of business that have greatly improved the already good sketch, which went with a howl from start to finish. Mr. Murphy is a comedian of great talent and much originality, and he fully deserves the success he is meeting with. Clayton Kennedy and Mattie Rooney also came in for a large share of approval in their eccentric singing and dancing act, which is one of the best of its kind. Both performers are very agile and they dance with a vim and ginger that is truly refreshing. Mr. Kenendy is very entertaining and his various stunts brought many good hearty laughs. The three Crane Brothers were, as usual, excruciatingly funny in their "rube" minstrel show. Dorothy Neville presented a revised version of her monologue, As It Happens. She sang the "Wurzberger" song in a most original way and with a dialect that any Dutch comedian might envy. Adolph Zink gave his impersonations with much success. He ends with a very accurate imitation of Billy Clifford, and the faithfulness of the copy brought down the house. Billy Link, with his good-natured laugh and his merry jests, kept the audience in fine humor. He is improving all the time. Wilton Brothers presented their splendid bar act with excellent results. Harry V. Martin, xylophonist; the Burto Lowande Bijou Circus, Ruth Nelta, Adair and Dahn, Murphy and Andrews, and the biograph with Alice in Wonderland, were the other features of the programme, which drew packed houses.

TONY PASTOR'S.—Bert Howard and Leona Bland headed the bill and their sketch went like wildfire, as it always does. Mr. Howard's fine work at the piano was, of course, the feature of the act, but there is plenty of good comedy in it besides. Miss Bland is as dainty and clever as ever. The Four Nelsons Comiques caused much laughter with their antics in Frolics at the Zoo. The Sully Family were seen in An Interrupted Honeymoon, introducing two of the cleverest youngsters on the stage. Mr. and Mrs. Sully impersonate a young married couple who are on their honeymoon. Both have been married before and each has a son. One of the boys is inclined to be tough, while the other is a perfect specimen of the Boston boy, who takes more interest in Emerson's essays than in any of the sports common to boys of his age. The complications that ensue are amusing in the extreme, and the act made a hit that will take rank with any success that has been scored at Pastor's in the past five years. Both boys are exceptionally talented and are sure to develop into good comedians if the promise they hold out at present is any indication. Harry Thompson was on hand with his imitations and short, crisp impersonations of every-day people. He is a genuine student of the folks we meet every day. Gaston and Stone made their reappearance as the Two Jolly Jackies, and once more proved that they are among the best dancers in vaudeville to-day. Their act is well put together and kept the house interested from start to finish. Carleton and Terre exchanged repartee in A Stringtown Yap with excellent results. The Tourists' Trio sang harmoniously, as they are advertised to do, and won encores. Manley and Rose in their attractive sketch, the Bijou Comedy Trio, St. John and Le Fevre, Hatch Brothers, El Nino Eddy, Alberg Sisters, and the vitagraph were also on hand.

PROCTOR'S TWENTY-THIRD STREET.—Staley and Birbeck were the headliners and scored a hit, as usual, with their wonderful transformation specialty, introducing their musical work to great advantage. Wormwood's Monkey Theatre and Circus was a special feature for the holiday season, and it is needless to say that the tricks of the trained animals made the youngsters leap with joy. A good many of the older people present also found great amusement in watching the performance, which is a splendid one of its kind. The laughing hit of the bill was made by Watson, Hutchings and Edwards in The Vaudeville Exchange. The comedy work of Harry Watson never grows tiresome, and though we have been watching him doing the same sort of work for a good many years he is still very much "to the good." His partners are also expert entertainers and their efforts met with emphatic approval. Another big favorite was Jack Norworth, who keeps constantly improving his monologue by the addition of new and timely jests. His song, "The Wise Old Owl," had a number of new and original verses that called forth several hearty encores. Johnson, Davenport and Lorella, with their lively acrobatic act, The Football Players and the Farmer, were enthusiastically applauded. They mixed comedy and gymnastics in just the proper proportions. The Sisters Meredith, who have the distinction of being among the very first to discover "Hiawatha," but who have lost none of their popularity on that account, presented their very pleasing specialty with great success. Treloar did some stunning stunts in the way of tests of strength, and proved himself a most able athlete. John Geiger amused with some odd tricks on the violin. Hubert De Veaux, who has an easy manner, did some interesting things with crayons. He has a neat and entertaining specialty. Thomas and Werden, Brummelle and Kimberly, John E. Drew, and the kalatechniscope rounded out a bill that attracted banner houses.

PROCTOR'S FIFTH AVENUE.—Trilby was given a most excellent production at this house last week. The new leading woman, Lotta Linthicum, is splendidly adapted for the title part, and she did it full justice. Miss Linthicum has already become a warm favorite with the regular patrons. Hugh Ford was decidedly effective as Svengali, and managed the stage besides; no easy task, even for a man of Mr. Ford's capacity for hard work. John W. Cope as Taffy, George Friend as the Laird, and H. D. Hawley as Little Billie scored hits. John Westley as Gecko, Gerald Griffin as Rev. Thomas Bagot, and Malcolm Williams as Zouzou also played well. Others in the cast were Alice Gale, Rose Stuart, Loretta Healy, Margaret Kirker, Edwin Ellis, Albert Roberts, Edward Fowler, Joseph Eggenton, and Phil Morris. The piece was carefully mounted. The feature of the olio was the reappearance after a long absence of Cyril Tyler, who won fame and fortune years ago as a boy soprano. He is now a tenor and his voice is as pleasing as it was in the days when the women used to crowd Proctor's to hear him as a "boy wonder." Tom Brown and Nevarro made a hit with their very diverting specialty. Both are exceedingly clever. Bush and Gordon, Lyonette Sisters, J. Warren Keane (a dexterous sleight-of-hand performer), Harry Seeback, Mary Madden, and the kalatechnoscope were also in the bill.

PROCTOR'S FIFTY-EIGHTH STREET.—In order to give his patrons a holiday treat last week, Mr. Proctor put in a first-class vaudeville programme instead of a road company. That the change was appreciated was evidenced by the bumper houses that were on hand during the entire week. The chief entertainer was George Primrose, whose excellent act, accompanied by the Foley Twins, made a big hit. Dan Crimmins and Rosa Gore were a close second with their very funny sketch, in which Miss Gore does her remarkable change act. Yorke and Adams convulsed everybody with their Yiddish humor, all of their gags and songs being new and bright. Norah Bayes succeeded in pleasing with her songs. Orville and Frank scored with their interesting gymnastic specialty. Pelot, one of the cleverest comedy jugglers now on the boards, kept the house in convulsions during his entire act. He is original and unconventional and his work is extremely pleasing. Van Brothers, clever musical artists; Ford Sisters, singers and dancers, and Belle Hathaway's very clever troupe of monkeys made up the bill. This week the regular policy is resumed with a production of Uncle Tom's Cabin by Al. W. Martin's company.

PROCTOR'S 125TH STREET.—Florence Reed made her first appearance at this house this season as leading woman, and received a welcome that showed how glad her Harlem admirers were to see her. She had a congenial role in Cissy, in What Happened to Jones, in which she was seen a short time ago at the Fifth Avenue. Paul McAllister was Jones, and he spoke the many bright lines of the part with a proper appreciation of the humor they contain. Sol Aiken played Ebenezer and revelled in the part, which is rather "fat." Charles M. Seay was the Bishop of Ballarat, and he sustained his reputation as a clever character comedian. Jessie Bonstelle proved her versatility by playing the Swedish servant girl very well indeed. Others in the cast were Bessie Lestina, Cecylle Mayer, Lorna Elliott, Julia Aiken, Sumner Gard, Duncan Harris, Julian Reed, and Louis Owen. The olio was unusually strong and included James B. Donovan, Ramza and Arno, Cooper and Bailey, Laura Bennett, and the kalatechnoscope.

CIRCLE.—Victor's Royal Venetian Band headed the holiday bill and their playing evoked much enthusiasm. Cole and Johnson changed some of their songs for their second week, and again proved very popular. A novelty called Attesto, a new automaton, was much enjoyed. Attesto is a genuine automaton that is manipulated from beneath a table by some person or persons concealed from view. It goes through a series of amusing manœuvres that are most interesting to watch. The act is decidedly out of the ordinary and made a hit. Harrigan, the comedy juggler, kept the house in fits with his tricks and his very amusing monologue, which improves with every repetition. Sydney Grant's imitations and stories made one of the big hits, and he was forced to respond to many encores. T. Nelson Downs palmed his coins and deceived the sharpest people in the house with his original and diverting tricks, in which he is positively inimitable. Clara Ballerini scored with her gymnastic work as well as with her very clever dogs. Hathaway and Walton, smart sketchists, and the vitagraph views rounded out a fine programme.

HURTIG AND SEAMON'S.—The Grand Opera Trio in their now famous English rendition of the prison scene from Faust scored heavily and were accorded a vociferous welcome on their second appearance this season. Those capital artists, favorites here, Dolan and Lenharr, were seen in their original material and met with hearty approval. Billy Clifford in much that was new received a welcome appreciation; the Fleury Trio and the Three Rio Brothers were well received; Lizzie Raymond, Clifford and Burke, and the Carmen Sisters all proved satisfactory in a variety of good turns.

WEBER AND FIELDS'.—The gifted stock company was in holiday humor last week and everybody put in as many new quips as he or she could think of. Of course Peter F. Dailey carried off the honors in this respect, as his inventiveness never seems to fail him. The cozy theatre was crowded at every performance, and Whoop-Dee-Doo and Waffles went with a rush.

The Burlesque Houses.

DEWEY.—The Bowery Burlesquers made their first New York appearance this season and received the warmest sort of welcome from audiences that taxed the capacity of the house. On the Yu-Con is still the principal burlesque, and it affords abundant opportunity to the many clever members of the company. There is no regular olio, but the various performers manage to work in their specialties in a way that makes the entertainment one long laugh. Bennett and Rich, Bickel and Watson and others did excellent work. The scenery, costumes and chorus are very pretty. This week, American Burlesquers.

MINER'S BOWERY.—The Bohemian Burlesquers presented a good burlesque and vaudeville entertainment. This week, Fay Foster company.

MINER'S EIGHTH AVENUE.—The Bon Ton Burlesquers pleased large houses. This week, Al. Reeves' Big Show.

LONDON.—The Blue Ribbon Girls carried off plenty of applause last week. This week, The World Beaters.

OLYMPIC.—Crowded houses greeted Hurtig and Seamon's Transatlantic Burlesquers. This week, Bon Ton Burlesquers.

MUSIC HALL TO BE BOWLING ALLEY.

The house on Twenty-third Street, formerly known as Koster and Bial's, and in which that firm made its first success, has been leased for a long term of years to a man who will make extensive alterations and open the place as a bowling alley, with billiard rooms on the upper floors. A portion of the front part of the building will be occupied as a gymnasium by a well-known physical culturist, whose place of business has been in Twenty-eighth Street for a number of years past. This house was first opened as Koster and Bial's in 1879 and they remained there until 1894, when they joined Oscar Hammerstein and transferred their business to his theatre on Thirty-fourth Street. The house has had many ups and downs since Koster and Bial left it. It was known as the Bon Ton for a long time and under that name was run as a concert hall. In future bowling balls and billiard balls will be used to amuse the patrons, instead of the "high balls" of former days. When the history of the old building is written the name of Gerald Griffin should figure prominently, as he was a favorite member of the Koster and Bial Stock company in its palmy days.

COLONEL HOPKINS DECIDES.

Out of the many propositions submitted to him since the fire that destroyed his Masonic Temple Theatre in Louisville, Colonel Hopkins has finally made a decision. He has secured the Music Hall, and after very extensive alterations are completed it will be opened under the name of Hopkins' Theatre, with continuous vaudeville as the attraction. An individual lighting plant will be installed and other improvements, aggregating many thousands of dollars, will be inaugurated. The work will be begun at once and the house will open in September. The deal was arranged through the Hopkins Amusement company, of which Colonel Hopkins is President, and in which Robert Haverkamp, of St. Louis, is deeply interested. While Colonel Hopkins and Mr. Haverkamp were in Louisville they concluded negotiations for the purchase of Fountain Ferry Park, at a cost of $80,000. The plans for this resort are so elaborate that it will not be ready until the Spring of 1905, when Louisville will be treated to a Summer resort such as it has never had before.

A PROUD YOUNGSTER.

Ross Forrester, the son of Mr. and Mrs. Charles Forrester, is a very proud boy these days, and any one who asks him the time is sure to be accommodated with alacrity. On Christmas Day he was presented with a gold watch and chain. The watch was the gift of the Avon Comedy Four, the presentation being made by Mr. Lester. When Henry and Hoon heard of the watch they insisted upon being in on the presentation, and they supplied the "missing links," making the gift complete. The presentation occurred at the Casto Theatre, Lowell, Mass., where the Forresters were playing their new sketch, A Fisherman's Luck.

SALLIE STEMBLER POISONED.

Sallie Stembler, of the Mr. Pipp company, had a narrow escape from death a few days ago. She was suffering from pleurisy, and one of the young women of the company, who was helping to take care of her, gave her a dose of poison by mistake for medicine. Through the quick action of Fred Wayne, of Maddox and Wayne, who knows a little something about "first aid to the poisoned," Miss Stembler's life was saved, as he administered remedies and had the patient on the safe side long before a physician arrived. Miss Stembler is now on the road to recovery and hopes soon to be her usual merry self.

WILL KEITH INVADE PITTSBURGH?

It is stated on very good authority that B. F. Keith has purchased a plot of ground in Pittsburgh, on which he will erect a vaudeville theatre. E. F. Albee, when seen at Keith's Union Square yesterday, was non-committal and declined to discuss the matter.

VAUDEVILLE TO THE FRONT.

Many legitimate theatres turning to vaudeville. Those with talent call at vaudeville studio, 138 Fifth Avenue, and get into line, have your acts coached, fixed up and booked.

VAUDEVILLE IN BROOKLYN.

After many years [illegible] Blind Tom, the famous negro [illegible] became a historic character through [illegible] playing of the piano, made his [illegible] Orpheum last week and [illegible] impressions. The [illegible] effort. Dodging [illegible] phatically. [illegible] and is practically [illegible] down to half an hour [illegible] pleasing musical [illegible] deserves great success. [illegible] ceeded in proving an [illegible] musical act. It is a novelty and each performer is a genuine artist. Fred Mace [illegible] and Monkey Circus pleased [illegible] mous Sandor Trio made a splendid [illegible] their herculean feats. Fess Talbridge and [illegible] and Ward furnished no end of fun in their own original style, and Mazuz and Mazett scored a laughing hit in some very clever comedy acrobatic stunts. Chalk Saunders proved most interesting in a novel bit of crayon work which called forth decided appreciation, and E. J. Jose, a favorite here, met with his usual reception. This week, Twenty Young Lady Harpists, Eva Williams and Jac Tucker, Mary Norman, Hoey and Lee, Sidney Grant, Ballerini's Pets, Mr. and Mrs. Allison, and Clara Ballerini.

At Hyde and Behman's, Hyde's Comedians again scored a big success and record business. The Four Mortons met with a great reception and provided capital entertainment, as did also the famous Ellinore Sisters in their inimitable work. The Holloway Trio, unparalleled in their line of work, won the credit due their clever performance, as did also the Klebats in their novel and entertaining black art music and comedy. The Piccolo Midgets pleased as always, the Brooklyn Sextet got away with the honors due them, Hill and Whittaker in decidedly welcome singing, and Bennett and Young both scored big successes. This week, Rialto's European Sensation, Fanny Rice, Lizzie B. Raymond, St. Onge Brothers, Mr. and Mrs. Mark Murphy, Orpheus Comedy Four, Prevost and Prevost, Jules and Ella Garrison, Brothers Kipple, and Martinetti and Grossi. GEORGE TREWILLIGER.

HE WAS AN "ORPHEUM."

When James J. Morton was playing at one of the Orpheum theatres in the West some time ago he put up a little job on the manager, which worked so successfully that the big comedian, who, by the way, will be married to-morrow in Chicago, had a good laugh all by himself. He was passing the theatre one evening, on his way to the stage door, when he noticed a small boy gazing longingly at the line of urchins who were waiting for the gallery door to open. Morton called the boy aside and whispered a few words to him. The lad brightened up and made straight for the main entrance, where he spotted the manager, who had been described to him by the practical jester. "Say," said the lad, when he had arrested the attention of the "governor," "I wants me free ticket." "Who are you?" said the suspicious manager, who surmised that the boy might be an ex-pickaninny, or a super, who wanted the usual professional courtesy. "Aw, I'm an orpheum," said the boy, "and a big man outside told me dis was de orpheums' teater, and dat all de orpheums wuz gittin' tickets fer nawtin'." "You're an orpheum?" said the boss with a smile, "and what might an orpheum be, my boy?" "Gee, don't you know wot an orpheum is, cul?" said the boy; "an orpheum is a kid dot ain't got no fader or mudder, see, an' if dis is de orpheums' teater, wy, I guess it's up to you to see dat I git wot's comin' to me, old man." The manager glanced through the door, saw the laugh on Morton's face, and realizing that the drinks were on him, he made out a pass for the boy, who carried it out to the gallery entrance in triumph. Before he went upstairs Morton presented him with a bag of peanuts and told him to be sure to laugh out loud during his act, whether he understood the jokes or not.

WILLIAMS TAKES HARLEM THEATRE.

Percy G. Williams has bought Nelson Roberts' interest and taken a lease of the Auditorium Theatre, at Seventh Avenue and 126th Street, Harlem. The Auditorium is now nearly completed and will be one of the most beautiful in New York, and fireproof, with a seating capacity of 1,700, with an inclosed roof-garden. Mr. Williams' lease is for twenty years, and the house will be run as a high-class vaudeville theatre in connection with the Brooklyn Orpheum and Circle Theatre in this city.

LEAH RUSSELL'S HOLIDAY.

Leah Russell, who will star next season in The Belle of the Ghetto, spent Christmas and New Year's at West Baden Springs. Miss Russell put in part of her holiday vacation in reviewing the manuscript of her new play, which was finished a few weeks ago by August Rosenfield, the dramatist. Miss Russell will offer a few suggestions as to some minor changes that will give her particular talents wider scope. Miss Russell will make her next appearance in New York at the Proctor houses, beginning March 21. Until that time she will fill dates in the Orpheum and Kohl and Castle houses.

JUGGLING JOHNSONS TO SAIL.

The Juggling Johnsons are filling their fifty-sixth and final week in America this week at Shea's Theatre, Toronto. They will rest for a few weeks in Boston before starting on their second trip around the world. For seven years the Johnsons have been topliners in vaudeville as sensational jugglers and during that time they have astonished the natives of many lands. On their return to America they will show some new tricks in the strenuous line that will astonish those who think they have already reached the acme of their peculiar art.

THE CHRISTMAS MUSIC HALL.

The Christmas number of the London *Music Hall* is one of the best ever gotten out by that bright weekly. There are contributions by Marie Lloyd, J. Hickory Wood, Francis H. Bull, Vesta Tilley, Alexandra Dagmar, Fred Martin and many others prominent in the profession on the other side. There are a number of portraits of celebrities and advertisements a-plenty, which shows that the popularity of the paper is founded on a solid basis.

VAUDEVILLE JOTTINGS.

The merry little Doherty Sisters returned to England recently from South Africa, where their success was very great. They went out there under a two months' contract and stayed six months. At their benefit they broke the record of the house in Johannesburg, and carried away good wishes and a nice purse. They are now on the Moss and Thornton tour in England as special features, and are still winning laurels. They will open at the Palace, London, on April 18. In a letter recently received they send best holiday wishes through THE MIRROR to all their friends on this side.

Fiske and McDonough expect to resume work about Feb. 1. The twins born to them on Christmas Day are thriving splendidly.

James R. Adams continued his tour of the Proctor circuit yesterday at the Twenty-third Street house. Last week at Mr. Proctor's theatre in Newark he was one of the hits of a strong bill. His tour of the Casto circuit was also very successful, and Manager Haynes gave him a letter commending his act in the strongest terms. Mr. Adams' work on stilts is the only thing of its kind on the stage, and his encore, in which he makes a complete suit of clothes out of very odd material, is most amusing.

George Primrose presented the Foley boys at Proctor's Fifty-eighth Street on Dec. 28 with two handsome gold watches as their Christmas presents from him. The presentation was accompanied by an appropriate speech from Mr. Primrose, and the boys very cleverly replied in a few words, expressing their appreciation of the gifts. Mr. Primrose's engagement of six weeks on the Proctor circuit is meeting with great success.

Zazell and Vernon's Comedians, with the Great Herbert Powell and a large co. of vaudeville enter-

tainers, have been secured by Manager H. W. Wright, of the new People's Vaudeville Theatre, Evansville, Ind., for his second week of polite vaudeville.

The La Velles, knicknack dancers, have joined Murray and Mack's A Night on Broadway. Arthur Conrad has replaced Edward Powers in the same co.

In a new, costly and complete set of costumes, together with an entirely new repertoire of songs and dances, Mayme Remington and her "Bungle Boo-loo Babies" opened their third return visit within a year at Keith's New Theatre, Boston, Jan. 4. Miss Remington's gowns are always a subject of comment and admiration wherever she has appeared, but this season she has surpassed herself in this important matter.

P. P. Craft, manager of Conroy and Mack's Comedians, will be engaged in the street fair business the coming Summer, in partnership with Frank Schweitzer, the well-known and successful carnival man.

Conroy and Mack's Comedians broke all records of the Coyle Theatre, Charleroi, Pa., Christmas week. The receipts for Friday matinee and night were over $500, all reserved seats being 50 cents. A banquet was tendered the co. by Conroy and Mack at the Hotel Gelb after the performance on Christmas night.

Walter Stetson appeared Tuesday evening, Dec. 29, for Fidelity Council, No. 495, Knights of Columbus, at Eckford Hall, Brooklyn, N. Y., presenting his single black-face monologue. Other acts on the bill were the Corbettis, Patrick and Hally, dancers, James Crilly, character songs, and Rickett and Holmes, comedians. The large hall was crowded with members and their friends, and a reception and dancing closed the entertainment.

St. John and Le Fevre, the Smart Set Dancers, were a big hit at Pastor's last week. They have decided to go back to white face, and will not use the mulatto make-up hereafter. They are playing Proctor's Twenty-third Street Theatre this week, with the Dewey, New York, and Sheedy's theatres, at New Bedford, Mass., and Pawtucket, R. I., to follow. They pay particular attention to the dressing of their act.

Charles Leonard Fletcher's imitation of Charles Warner in Drink called forth a most enthusiastic notice from Montgomery Phister, of the Cincinnati "Commercial Tribune," when Mr. Fletcher appeared in that city recently.

Dave Nowlin writes THE MIRROR to flatly contradict the rumor that he was discharged from the co. presenting Peck and His Mother-in-Law Abroad, with which he has been featured this season. Mr. Nowlin left the co. for private reasons, thoroughly agreeable to Walter Moore, proprietor of the co. For the past three weeks Mr. Nowlin has been ill, but he is now recovering and in the near future will resume work, presenting his very entertaining monologue and imitations.

Weber and Fields' Stock co. have in active rehearsal a new travesty on Sweet Kitty Bellairs, which will be added to Whoop-Dee-Doo in the near future.

Al. Tranern left yesterday for Kansas City to attend the funeral of his brother, who died in that city on Sunday.

Monroe, Mack and Lawrence have scored handsomely in their new act, The Two Senators, written for them by Charles Horwitz, which was produced in Cincinnati recently. Mr. Monroe has written Mr. Horwitz enthusing about the act.

Henry and Young, after a very successful season playing dates have joined Baldwin's White Mahatma co., and will shortly play New York city for three consecutive weeks.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adair and Dahn—Keith's, Phila., 4-9.
Adamini and Taylor—Chase's, Washington, 4-9.
Adams, James R.—Proctor's 23d St., N. Y., 4-9, Proctor's 5th Ave., 11-16.
Aherns, The—Empire, Great Falls, Mont., 4-9
Albions, The—Oakland, Cal., 4-9.
Aldrich, Chas. T.—Colonial, Cleveland, 4-9.
Allen, Pearl and Violet—Poli's, New Haven, 4-9.
Allisons, The—Orph., Brooklyn, 4-9, Circle, N. Y., 11-16.
Anderson, Alfred—Arch St. Museum, Phila., 4-9.
Anderson, Dan A.—Howard, Boston, 4-9.
Armstrong and Holly—Poli's, Bridgeport, 4-9, Poli's, New Haven, 11-16.
Armstrong and Wright—C. O. H., Chicago, 4-9.
Arnim and Wagner—Orph., Omaha, 10-16.
Arnold, Rena—Colonial, Cleveland, 4-9.
Ashton, Margaret—Euston, London, 4-9, Walthamston, London, 11-16.
Austin, George—Cook's, Rochester, 4-9.
Avalos, The—Keith's, Boston, 4-9.
Bailey and Madison—Howard, Boston, 4-9, Circle, N. Y., 11-16.
Baker and Lynn—Sheedy's, New Bedford, 4-9.
Ballerini, Clara—Orph., Brooklyn, 4-9.
Ballerini's Pets—Orph., Brooklyn, 4-9.
Base and Evans—Keith's, Boston, 11-16.
Bayes, Nora—Proctor's 23d St., N. Y., 4-9, Proctor's, Newark, 11-16.
Beanos, The—Gem, Haverhill, 4-9.
Bedini and Arthur—Chase's, Washington, 4-9.
Bellman and Moore—Columbia, Cincinnati, 3-10, G. O. H., Indianapolis, 11-16.
Bensons—A. and S., Boston, 4-9.
Bentley, Musical—Casto, Lowell, 4-9.
BERGERE, VALERIE—Orph., Kansas City, 4-9.
Blocksom and Burns—Payret, Havana, 28-Jan. 14.
Bloom and Cooper—H. and S., N. Y., 4-9.
Brandon and Wylie—Sheedy's, New Bedford, 4-9.
Brooks Bros.—Main St., Peoria, 4-9, Olympic, Chicago, 11-16.
Brooks, Herbert—Empire, Washington, 28-Jan. 4.
BROWNE, WHISTLING TOM—O. H., Chicago, 4-16.
Brunelle and Rose—Arch St. Museum, Phila., 4-9.
Bruns and Nina—Chicago 4-9, Madison, Wis., 11-16.
Bryant and Saville—Olympic, Chicago, 11-16.
Bryants, Four—Columbia, Utica, 4-9.
Burdette, Madeline—Odeon, Baltimore, 2—indefinite.
Burke and Le Rue and Inkey Boys—Avenue, Pittsburgh, 4-9.
Burke, Wm. H.—Arch St. Museum, Phila., 4-9.
Burkhardt—Sheedy's, New Bedford, 4-9.
Burto Bijou Circus—Keith's Bijou, Phila., 4-9.
Burton and Brooks—Shea's, Buffalo, 4-9, Shea's, Toronto, 11-16.
Bush and Gordon—Proctor's 23d St., N. Y., 4-9.
Byron and Blanche—A. and S., Boston, 4-9.
Capell, Milly—Keith's New, Phila., 4-9.
Carita—Proctor's 5th Ave., N. Y., 4-9, Proctor's 125th St., 11-16.
Carleton and Terre—H. and S., N. Y., 4-9.
Carlin and Otto—Keith's, N. Y., 4-9.
Carmontells—Orph., Denver, 4-9.
Carmon Troupe—Haymarket, Chicago, 4-9.
Carroll and Elston—Odeon, Baltimore, 4-Feb. 2.
Carter, Billy—Portland, Me., 4-9.
Cartwell and Harris—Orph., Brooklyn, 4-9.
Casad and De Venn—Earl, Pueblo, Col., 4-9.
Case, Charley—Cook's, Rochester, 4-9.
Cassin, Jack—Portsmouth, O., 5-10, Zanesville, O., 12-16.
Charles, Carl—Coeur d'Alene, Spokane, 4-9.
Charmion—Howard, Boston, 4-9.
Cherry and Bates—Casto, Lowell, 4-9.
Christian and Turner—Nelson, Springfield, 4-9.
Clare, Helen—Odeon, Baltimore, Sept. 21—indefinite.
Clark and Temple—Columbia, St. Louis, 11-16.
Clarke, Marie—Howard, Boston, 4-9.
Clayton, Jenkins and Jasper—Empire, New Cross, 4-9, Empire, Stratford, 11-16.
Clifford and Hall—Pastor's, N. Y., 4-9.
Clifford, Billy Single—Proctor's, Albany, 4-9, Circle N. Y., 11-16.
Colby and Way—Colonial, Cleveland, 4-9.
Colby Family—Houston, Tex., Dec. 21-Feb. 21.
COLE AND JOHNSON—Proctor's 23d St., N. Y., 4-9.
Corbley and Burke—Keith's New, Phila., 4-9.
Crane, Mr. and Mrs. Gardner—Kohl and Castle circuit Dec. 14-10.
CRESSY, WILL M., AND DAYNE, BLANCHE—Olympic, Chicago, 4-9, Haymarket, Chicago, 11-16.
Cunningham and Ford—Poli's, New Haven, 4-9.
Cunningham and Coveney—Howard, Boston, 4-9.
Dagwell, Aurie—Avenue, Pittsburgh, 4-9.
Daly, Tafe and Ronan—Casto, Lowell, 4-9.
Darrow, Mr. and Mrs. Stuart—Nelson, Springfield, 4-9.
Dauphins, The Two—Orph., San Francisco, 4-16.
DAVIS AND MACAULEY—Shea's, Toronto, 4-9, Temple, Detroit, 11-16.
Davis and Wilson—Haymarket, Chicago, 4-9.
Dawson, Ely—Edison, Missoula, 4-9.
DAY, GEORGE W.—Grand, Indianapolis, 4-9, Columbia, Cincinnati, 11-16.
Delmore and Wilson—Empire, Belfast, 4-9.
Delmore, The Misses—Avenue, Pittsburgh, 4-9, Cook's, Rochester, 11-16.
Delphino and Delbora—Park, Worcester, 4-9.
Demonellas, Three—A. and S., Boston, 4-9.
De Onzo Brothers—Trent, Trenton, 4-9.
Derenda and Green—Gaiety, Albany, 1-3.
De Voe and Co.—Empire, Hoboken, 4-9.
De Witt, Burns and Torrence—Keith's Bijou, Phila., 11-16.
De Witt, Shorty and Lillian—Howard, Boston, 4-9.
Dickson, Charles—Poli's, Bridgeport, 4-9, Chase's, Washington, 11-16.
Dillon Brothers—Trent, Trenton, 4-9.
DOHERTY SISTERS—Empire, Bradford, 4-9, Empire, Leeds, 11-16.
Dooley, J. Francis—Casto, Lawrence, 4-9, Casto, Lowell, 11-16.
Downs, Nelson T.—Avenue, Pittsburgh 4-9, Circle 11-16.
Doyle, Edward—London, Eng.—indefinite.
Doyle, Major—Casto, Lowell, 28-Jan. 2.
Dressler, Marie—Shea's, Buffalo, 11-16.
Drew, John E.—Proctor's 5th Ave., N. Y., 4-9.
Duffy, Sawtelle and Duffy—Orph., Kansas City, 4-9.
Dumitrescu, Van Auken and Vannerson—Orph., San Francisco, 28-Jan. 9.
Duncan, A. O.—Cook's, Rochester, 4-9.
Eckert and Berg—Proctor's, Newark, 4-9.
Eckert, Maybelle—Olympic, Chicago, 4-9, Haymarket, Chicago, 11-16.
ECKHOFF AND GORDON—Orph., Los Angeles, 3-10.
Edouin and Edwards—Casto, Fall River, 4-9, Casto, Lawrence, 11-16.
Eldons, Two—Portsmouth, O., 5-9, Zanesville, O., 12-16.
Eldora and Norine—O. H., Chicago, 4-9.
Eldridge, Press—Poli's, Waterbury, 4-9, Poli's, New Haven, 11-16.
Emmons, Frank—Portsmouth, O., 5-10, Zanesville, O., 12-16.
Everett Trio, The—Casto, Lawrence, 4-9, Casto, Lowell, 11-16.
Everhart—Proctor's, Albany, 4-9.
Fadette Orchestra—Keith's, Phila., 28-Jan. 9.
Falke and Seamon—Proctor's, Albany, 4-9.
Fay, Hugh—Empire, Cardiff, Wales, 4-9, Empire, Newport, 11-16.
Ferguson and Beeson—Casto, Lawrence, 4-9, Casto, Lowell, 11-16.
Ferrar, Cole and Co.—Nelson, Springfield, 4-9, Park, Worcester, 11-16.
Fields, "Happy" Fanny—Empire, New Cross, 4-9, Empire, Stratford, 11-16.
FIELDS, W. C.—Empire, Johannesburg, 30-Jan. 9.
Fields and Hanson—Olympic, Chicago, 4-9.
Fields and Ward—Circle, N. Y., 4-9, Proctor's, Harlem, 11-16.
Fields, Harry and Sadie—Casto, Lowell, 4-9.
Filson and Erroll—Temple, Detroit, 4-9.
FISHER, MR. AND MRS. PERKINS—Fischer and Walker—Columbia, Cincinnati, 4-9.
Fisher and Carroll—Keith's New, Phila., 4-9.
FLETCHER, CHARLES LEONARD—Circle, N. Y., 4-9, Orph., Brooklyn, 11-17.
Flood Brothers—Pastor's, N. Y., 4-9.
Flora—Empire, Hoboken, 4-9.
Floride, Nellie—Empire, Hoboken, 4-9.
Fortuni Brothers—A. and S., 4-9.
Foster, Willard—Portsmouth, O., 5-10, Zanesville, O., 12-16.
Fox and Ward—Coeur d'Alene, Wash., 4-9.
Foy and Clark—Colonial, Cleveland, 4-9.
Fraser and Mac-Cambridge, London, 4-9.
Fredon and Dare—H. and S., 4-9.
Frobel and Rugan—Leeds, Eng., 4-9, Bradford, Eng., 11-16.
Gardiner Children, Three—Poli's, Hartford, 4-9, Poli's, Bridgeport, 11-16.
Gardner and Vincent—Avenue, Pittsburgh, 11-16.
Garrison, Jules and Ella—H. and B., Brooklyn, 4-9.
Gassman, Josephine—Poli's, New Haven, 4-9.
Gauach Sisters—Keith's, N. Y., 4-9.
Geiger, John—Keith's Bijou, Phila., 4-9.
Genaro and Theol—Empire, Sheffield, Eng., 4-9.
Gillett, Fred, Trio—Cook's, Rochester, 4-9.
Gilson, Lottie, and Billy Hart—Casto, Lowell, 4-9.
Girard and Gardner—Cook's, Rochester, 4-9, Avenue, Detroit, 11-16.
Girard, Helen—Empire, Cleveland, 4-9.
Gladstone, Lotta—Portland, Portland, Me., 4-9.
Gleason, John and Bertha—Keith's, Providence, 4-9.
Glenroy, James R.—Colonial, Cleveland, 4-9.
Glenroy Brothers—Keith's, N. Y., 4-9.
Godfrey, Hal, and Co.—Orph., Kansas City, 3-10, Orph., New Orleans, 11-16.
Goines and Hazard—Keith's Bijou, Phila., 4-9.
Golden Gate Quintette—Park, Worcester, 4-9.
Gottlob, Mr. and Mrs.—Casto, Fall River, 4-9, Casto, Lawrence, 11-16.
Gracie and Reynolds—Howard, Boston, 4-9.
Grand Opera Trio—H. and S., N. Y., 4-9.
Grant, Sidney—Orph., Brooklyn, 4-9.
Gray, Ed—Avenue, Pittsburgh, 4-9.
Haidabura Family—Empire, Hoboken, 4-9.
Hall, Artie—Park, Worcester, 4-9.
Harmony Four, The—Palace, Lancaster, Eng., 4-9, Empire, Manchester, 11-16.
Harper, Desmond and Bailey—Howard, Boston, 4-9.
Harpists, Twenty Young Lady—Orph., Brooklyn, 4-9.
Harrigan—Casto, Fall River, 4-9, Casto, Lawrence, 11-16.
Harris and Walters—Proctor's 23d St., N. Y., 4-9.
Harris, Tommy—Odeon, Baltimore, 4-9.
Hart and Johnson—Avenue, Pittsburgh, 4-9.
Harty, John R.—Casto, Lawrence, 4-9, Casto, Lowell, 11-16.
Hawkins, Lew—Keith's, N. Y., 4-9.
Healeys, The—Nelson, Springfield, 4-9.
Heath and Excela—Edison, Victoria, 4-9.
Heavenly Twins, The—Casto, Lowell, 4-9.
Hecklow, Charles—Crystal, Milwaukee, 4-9, Olympic, Joliet, 11-16.
Hecklow and Wheeler—Crystal, Milwaukee, 4-9, Olympic, Joliet, 11-16.
Hefron, Tom—Edison, Seattle, 4-9.
HELENA, EDITH—Mellini, Hanover, Germany, 1-15.
Henry, Louise—Howard, Boston, 4-9.
Herbert, Mabel—A. and S., Boston, 4-9.
Herrmann, Adelaide—Proctor's 23d St., N. Y., 4-9, Orph., Brooklyn, 11-17.
Hines and Remington—New Orleans, 11-16.
Hobbs, Two—A. and S., Boston, 4-9.
Hoey and Lee—Orph., Brooklyn, 4-9, Circle, N. Y., 11-16.
Hoey, John—Keith's Bijou, Phila., 4-9.
Holden and Florence—Orph., Kansas City, 3-10, Orph., New Orleans, 11-16.
Holden's Manikins—Empire, Cleveland, 4-9.
Holdsworths, The—Mechanics', Salem, Portland, Me., 11-16.
Hoosier Zouaves—Keith's Bijou, Phila., 4-9.
HOUDINI, HARRY—Empire, Glasgow, Scotland, 4-9, Empire, Newcastle, 11-16.
Howard and Bland—Avenue, Pittsburgh, 4-9.
Howard Bros.—Orph., Utica, 4-9.
Hoyt, Add W.—Pastor's, N. Y., 4-9.
Hughes—Trent, Trenton, 4-9.
Hughes, Mr. and Mrs. Gene—Bristol, Eng., 4-9, Plymouth, Eng., 11-16.
Hume, Ross and Lewis—Keith's, N. Y., 4-9.
Humes, Julia—Casto, Fall River, 4-9, Casto, Lawrence, 11-16.
Hunn, Mr. and Mrs. Ben—Avenue, Pittsburgh, 4-9.
Huntings, The Four—Poli's, New Haven, 4-9.
Jaxoni—Palace, Minneapolis, 4-9.
Jennings and Renfrew—Haymarket, Chicago, 4-9.
Johnson and Wells—Columbia, St. Louis, 4-9.
Johnsons, Juggling—Shea's, Toronto, 4-9.
Johnston, Sabel—Empire, Cleveland, 4-9.
Johnstone and Cook—Tivoli, London—indefinite.
JOHNSTONS, MUSICAL—Olympia, Harlem, 4-9, Bijou, Paterson, 11-16.
Jones and Sutton—Arch St. Museum, Phila., 4-9.
Jordan and Crouch—H. and S., N. Y., 4-9.
Juniper and Robinson—Casto, Lowell, 4-9.
Keaton, Dorothy—Keith's, Providence, 4-9.
Keatons, Three—Keith's, Boston, 4-9, Keith's, Providence, 11-16.
Keenan, Frank, and Co.—Keith's, Boston, 4-9.
Kelcy, Mr. and Mrs. Alfred—Keith's Bijou, Phila., 4-9.
Kelly and Kent—Keith's, Providence, 4-9, Portland, Me., 11-16.
Kenna, Charles—Temple, Detroit, 4-9.
Kennan, Frank, and Co.—H. and B., Brooklyn, 11-16.
Kennedy and James—Keith's New, Phila., 4-9.
Kennedy and Rooney—Dockstader's, Wilmington, 4-9, H. and B., Brooklyn, 11-16.
Kenney, Jack—Park, Worcester, 4-9.
Keno, Welsh and Melrose—H. and S., N. Y., 4-9.
Keough and Ballard—Poli's, Bridgeport, 4-9.
King, Vera—Keith's, Boston, 4-9.
Kitamura Troupe—Keith's, Boston, 4-9.
Kippel Bros.—H. and B., Brooklyn, 4-9.
Klein and Clifton—Keith's, Providence, 4-9.
Klein, Ott Brothers and Nickerson—Haymarket, Chicago, 4-9, Columbia, St. Louis, 11-16.
Krohl—Gem, Lynn, 4-9.
La Adelia—Portsmouth, O., 5-10, Zanesville, O., 12-16.
La Tells, The—Keith's Bijou, 4-9.
La Tour, Irene—Chase's, Washington, Dec. 28-4.
La Troupe Fantastique—Keith's, Boston, 4-9.
Lamonts, Two—Poli's, New Haven, 4-9.
Lancaster, Freda—Odeon, Baltimore, 2—indefinite.
Lane, Chris—Keith's, Boston, 4-9, Pastor's, N. Y., 11-16.
Lamoines, The—O. H., Chicago, 4-9.
Lavender and Thomson—Portland, Me., 4-9.
Lawrence, Al.—Shea's, Toronto, 4-9, Avenue, Pittsburg, 11-16.
Lawson and Naman—Keith's, N. Y., 4-9.
Lee Clair, Harry—Empire, Hoboken, 4-9.
Lee Clair, John—Mechanic, Salem, 4-9, Keith's, Boston, 11-16.
Leon, May—Pastor's, N. Y., 4-9.
Leonard and Fulton, A. and S., Boston, 4-9.
Leinden and Keeley—Sheedy's, Fall River, 4-9.
Link, Billy—Empire, Cleveland, 4-9.
Litchfield, Mr. and Mrs. Neil—Main St., Peoria, 4-9, Jeffers', Saginaw, Mich., 11-16.
Lucados—Howard, Boston, 4-9.
Lund, Baby—Proctor's 5th Ave., N. Y., 4-9.
Lynch and Jewel—Cook's, Rochester, 4-9.
Macarte, Three Sisters—Palace, Sunderland, 4-9, Palace, Bolton, 11-16.
MacWoods, The—Keith's, N. Y., 4-9.
Maginleys, The—Proctor's 23d St., N. Y., 4-9.
Mahr, Agnes—Orph. New Orleans, 4-9.
Manhattan Comedy Four—Central, Leipzig, Germany, 4-9.
Mantell and Lamb—Chutes, San Francisco, 4-9.
Marcel's Art Studies—Circle, N. Y., 4-16.
Marinellas, The—Sharon, Pa., 4-9.
Marion and Dean—Keith's, Boston, 4-9.
Marlo, Plunkett and Co.—Keith's Bijou, Phila., 4-9.
Marsh and Sartella—Orph., Kansas City, 10-16.
Martin and Quigg—Odeon, Baltimore, 2—indefinite.
Martin Bros.—Keith's New, Phila., 4-9.
Martinetti and Grossi—H. and B., Brooklyn, 4-9.
Martini and Maximilian—Chase's, Washington, 4-9.
Mascotte, Violet—Howard, Boston, Aug. 17—indefinite.
Mason-Keeler Co.—Columbia, Cincinnati, 3-10.
Maxwell, Joe, and Co.—H. and S., N. Y., 4-9.
Mayon, John, and Co.—Proctor's 5th Ave., N. Y., 4-9.
MURPHY, MR. AND MRS. MARK—H. and B., Brooklyn, 4-9, Keith's, N. Y., 11-16.
McCart's Monkey Circus—Trent, Trenton, 4-9.
McCord, Lewis, and Co.—Cook's, Rochester, 4-9.
McIntyre and Rice—Sheedy's, New Bedford, 4-9.
McWatters, Tyson and Co.—Pastor's, N. Y., 4-9.
Meers, Three—Wintergarten, Berlin, 1-9.
Menifee, Johnstone, and Co.—Chase's, Washington, 4-9, Colonial, Cleveland, 11-16.
Meredith Sisters—Proctor's 5th Ave., N. Y., 4-9.
Mettling and Bean—Unique, Whatcom, 4-9.
Midgeley and Carlisle—Casto, Lawrence, 4-9, Casto, Lowell, 11-16.
Miskel's Pickaninnies—Empire, Cleveland, 4-9.
Mitchell and Marron—Portland, Me., 4-9.
Mitchell, Charles—Avenue, Pittsburgh, 4-9.
Mitchells, The Three—Keith's, Boston, 4-9.
Monroe, Mack and Lawrence—Orph., Kansas City, 3-9.
Moore and Littlefield—Orph., Los Angeles, 4-16.
Moran, Pauline—Pastor's, N. Y., 4-9.
Morris and Berwick—Howard, Boston, 4-9.
Morton, Dorothy—Empire, Birmingham, 4-16.
MOTOGIRL, LA—Olympia, Paris, Oct. 15-Jan. 15.
Mozart Comedy Four—Howard, Boston, 4-9.
Mudge and Morton—Nelson, Springfield, 4-9, Pastor's, N. Y., 11-16.
Mullen and Corelli—Circle, N. Y., 4-9, Pastor's 11-16.
Murphy and Nichols—Keith's, New, Phila., 4-9.
MURPHY, J. A., AND WILLARD, ELOISE—New York, 4-23.
Nelsons Comiques, Four—Empire, Hoboken, 3-9.
Nelta, Ruth—Keith's New, Phila., 4-9.
Neville, Dorothy—Keith's Bijou, Phila., 4-9.
Newman, Joseph—Orph., New Orleans, 4-10.
Niblo and Riley—Casto, Fall River, 4-9, Casto, Lawrence, 11-16.
Nobles, Milton and Dolly—Trent, Trenton, N. J., 4-9, Proctor's 11-16.
Norman, Mary—Orph., Brooklyn, 4-9, Circle, N. Y., 11-16.
Norton, Talkative Miss—Orph., New Orleans, 3-10.
NOSSES, THE FIVE—Pyrett, Havana, Cuba, Dec. 27-Jan. 16.
Nugent, J. G., and Co.—New Orleans, 4-9.
O'Brien and Havel—Park, Worcester, 4-9.
O'Donnell Bros.—Pastor's, N. Y., 4-9.
Ordiar, Ellie.—Odeon, Baltimore, Oct. 5—indefinite.
O'Rourke, Eugene, and Co.—Proctor's 23d St., N. Y., Orpheus Comedy Four—H. and B., Brooklyn, 4-9.
Orville and Frank—Empire, Cleveland, 4-9.
Owley and Randall—Keith's, N. Y., 4-9.
Papinta—Sheedy's, New Bedford, 4-9.
Pelot—Orph., Utica, 4-9.
Pickens, Isabelle—Jacques, Waterbury, 4-9.
Pierce and Maizee—Casto, Lawrence, 4-9, Casto, Lowell, 11-16.
Plean, Mr. and Mrs.—Chutes, San Francisco, 4-9.
Polk and Kollins—Battenberg, Leipzig, Germany, 1-29.
Pramplins—Lyceum, San Francisco, 4-9.
Prelle's Dogs—Poli's, New Haven, 4-9.
Preston and Balmaine—Palace, Hull, Eng., 4-9, Empire, Birmingham, 11-16.
Prevost and Prevost—H. and B., Brooklyn, 4-9.
Pryor Brothers—Proctor's 23d St., N. Y., 4-9.
Purcell and Brooks—Trent, Trenton, 4-9.
Radford and Winchester—Empire, Manchester, 4-9, Sheffield, Eng., 11-16.
Rae and Broeche—Keith's New, Phila., 4-9.
Ramza and Arno—Proctor's, Newark, 4-9.
Rano's, Al., Dogs—Proctor's 5th Ave., N. Y., 4-9.
Rawlston, Zelma—St. Louis, 4-9, Chicago, 11-16.
Raymond and Caverly—Proctor's 23d St., N. Y., 4-9.
Raymond, Lizzie B.—H. and B., Brooklyn, 4-9.
Remington, Mayme, and Her Bungle Boo-loo Babies—Keith's, Boston, 4-9, Keith's Providence, 11-16.
Reynard, Ed F.—Orph., Los Angeles, 4-16.
Rianos, The Four—Poli's, Waterbury, 4-9, Poli's Circuit, 11-18-25.
Rice and Elmer—Lyric, St. Joseph, Dec. 27-9.
Rice, Fanny—H. and B., Brooklyn, 4-9.
Rice Family—Columbia, Cincinnati, 17-23.
Richards, Three—Columbia, Cincinnati, 4-9.
Ridge, A. T.—Howard, Boston, 4-9.
Ronschle—Colonial, Cleveland, 4-9.
Roberts, Four—Grand, Butte, Mont., 3-17.
Roberts, James—Casto, Fall River, 4-9, Casto, Lawrence, 11-16.
Robin—Pastor's, N. Y., 4-9.
Robisch and Childress—G. O. H., Butte, Mont., 4-16.
Rooney Sisters—Proctor's 23d St., N. Y., 4-9.
Rossley and Rostelle—Novelty, Fresno, 4-9.
Russell, Idor—Arch St. Museum, Phila., 4-9.
RYAN AND RICHFIELD—O. H., Indianapolis, 4-9, Columbia, Cincinnati, 11-16.
Sabel, Josephine—O. H., Chicago, 4-9, G. O. H., Indianapolis, 11-16.
Sanderson, C. W.—Portland, Me., 4-9.
Sanford Sisters—Sheedy's, Bedford, 4-9.
Sandor Trio—Avenue, Pittsburgh, 4-9.
Schinders, George—Colonial, Cleveland, 4-9.
Searles and Gross—Edison, Victoria, 4-9.
Seebach, Harry—Proctor's 23d St., N. Y., 4-9.
Seymore and Hill—Nelson, Springfield, 4-9.
Seymour and Dupre—Empire, Hackney, 4-9, Empire, Cardiff, Wales, 11-16.
Seymours, The—A. and S., Boston, 4-9.
Selica's Lions—Chase's, Washington, 4-9.
Shaw, Mr. and Mrs. Larry—Pastor's, N. Y., 4-9.
Shean and Warren—Keith's New, Phila., 4-9.
Sheehan, Eddie J.—Moynihan's, Rochester, 4-25.
Sherman and de Forrest—Chase's, Washington, 4-9.
Smiri and Kessner—Chase's, Washington, 4-9, Avenue, Pittsburgh, 11-16.
Smith and Fuller—Keith's, Boston, 4-9.
Smith and Powell—Trent, Trenton, 4-9.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Columbia, Cincinnati, 4-9, Hopkins', Memphis, 11-16.
Staber, Fred—Haymarket, Chicago, 4-9.
Staley and Birbeck—Proctor's, Newark, 11-16.
Staford and Smith—Portsmouth, O., 5-10, Zanesville, O., 12-16.
Stanton, Hugh—Empire, Holloway, London, 4-9, Empire, New Cross, London, 11-16.
Stephens, Hal—Orph., Utica, 4-10, Shea's, Buffalo, 11-16.
St. Ives, Flora—Alcazar, Denver, 4-9.
St. John and Lefevre—Proctor's 23d St., N. Y., 4-9.
St. Onge Bros.—H. and B., Brooklyn, 4-9.
Strakosch, Madame Avery—Keith's New, 4-9.
Swedish Ladies' Quintette—Cook's, Rochester, 4-9.
Swickard, Mr. and Mrs.—Empire, Sheffield, 4-9, Empire, Birmingham, 11-16.
Teal, Raymond—Keith's New, Phila., 4-9.
Terry and Lambert—Empire, Edinburgh, 4-9, Glasgow, 11-16.
Thatcher, George—Proctor's 23d St., N. Y., 4-9.
Thor, Musical—Empire, Hoboken, 4-9.
Thorne, Mr. and Mrs. Harry—Haymarket, Chicago, 4-10, Columbia, St. Louis, 11-16.
Thornton, James—Empire, Hoboken, 3-9.
Thurber, Leona—Colonial, Cleveland, 4-9.
Tierney, John T.—New Maryland, Baltimore, Jan. 4-17.
Tilroy, Haynes and Montgomery—Sheedy's, New Bedford, 4-9.
Tippell and Kliment—Edison, Seattle, 4-9.
Tougbey, Pat—Nelson, Springfield, 4-9.
Trask and Gladden—Pastor's, N. Y., 4-9.
Treloar—Proctor's 5th Ave., N. Y., 4-9.
Tucker, Billy—Empire, Swansea, 4-9, Empire, Newport, 11-16.
Tyler, Rose Lee—Keith's, Boston, 4-9.
Van Bros.—Pastor's, N. Y., 4-9.
Vance, Clarice—Orph., Kansas City, 4-9.
Violinist, The Dancing—Poli's, Bridgeport, 4-9.
Virna and Lara—Casto, Lawrence, 4-9, Casto, Lowell, 11-16.
Warnick and Johnson—Odeon, Baltimore, 4-9.
Watrous, Mr. and Mrs.—Orph., Kansas City, 3-9.
Watson, Hutchings and Edwards—Keith's New, Phila., 4-9.
Wayburn's Minstrel Misses—Chase's, Washington, 4-9.
Webb, Margaret—Keith's, N. Y., 4-9, Keith's, Phila., 11-16.
Welson Troupe—Temple, Detroit, 4-9.
West and Van Sicklen—Bijou, Atlanta, 4-9, Bijou, Birmingham, 11-16.
West and Williams—Odeon, Baltimore, 4-9.
Weston and Raymond Co.—Columbia, St. Louis, 4-9, C. O. H., Chicago, 11-16.
Weston Sisters—Howard, Boston, 4-9.
White and Simmons—San Francisco, 10-23.
WILDER, MARSHALL P.—Keith's, N. Y., 4-9.
Williams and Tucker—Orph., Brooklyn, 4-9.
Wilmer, Sidney, and Co.—Colonial, Cleveland, 4-9.
Wilson and Davis—Casto, Lawrence, 4-9, Casto, Lowell, 11-16.
Wilson, Della May—Portsmouth, O., 5-10, Zanesville, O., 12-16.
Wilson, George—Keith's, Boston, 4-9.
Wood and Ray—Avenue, Pittsburgh, 4-9.
Wordette, Estelle, and Co.—Casto, Fall River, 4-9, Casto, Lawrence, 11-16.
World and Kingston—Orph., Omaha, 4-9, Orph., Kansas City, 10-16.
Wright, Mr. and Mrs. John B.—Coeur d'Alene, Spokane, Wash., 4-9.
Yackley and Bunnell—Keith's, Providence, 4-9.
Young America Quintette—Tivoli, Birmingham, 4-9, Empire, Bristol, 11-16.
Young, Mr. and Mrs. Arthur—Empire, Cleveland, 4-9.
Zangfretta and Mansfield—A. and S., Boston, 4-9.

OBITUARY.

Adeliene Williams, formerly of the Williams Musical Trio and Duo, died at her home in New York city on Dec. 28 of pneumonia, aged thirty-five years. During the past ten years she played in the vaudeville theatres, and she was a member of the ladies' brass band in Weber and Fields' Hoity Toity. She is survived by her mother, sister and brother. The remains were buried in Woodlawn Cemetery on Dec. 31. Miss Williams had a large circle of friends, and endeared herself to them by her sunny disposition, kindly nature and a generosity of heart that prompted her to do innumerable deeds of unostentious charity.

J. K. Sully, for many years treasurer of Keith's Union Square Theatre, in this city, and more recently attached to the Keith houses in Philadelphia, died in the latter city on Dec. 31. Mr. Sully was one of the most valued employes on the staff of Mr. Keith, and his enforced retirement through illness some time ago was greatly regretted. He was widely known to the members of the vaudeville profession, and by them was highly esteemed on account of his genial, kindly nature. He was forty-five years of age, and is survived by a widow and one child. He was a brother of Daniel Sully, the well-known comedian.

Chu Quon, the leading actor of the Chinese theatre in Doyer's Street, died in the Hudson Street Hospital on Dec. 30 of pneumonia. He had been in America for fifteen years, and was for some time prominent in the Chinese company in San Francisco before coming to New York.

Captain Frederick Pabst, owner of the Pabst Theatre, Milwaukee, and president of the Pabst Brewing Company, died at his home in Milwaukee on Jan. 1, after an illness of four years. Captain Pabst was born in Germany in 1836, and had lived in America since 1848.

Mrs. G. W. Dart, mother of the late Fred Jerome and of Elsie Gerome, late of the Corse Payton company, died at her home in Connecticut last week.

MATTERS OF FACT.

Howard Powers is acting manager for J. M. Ward's production by Laurence Lee, To Die at Dawn, of which Elsie Cressey is the star. Dolly Theobald is playing the soubrette part and introducing her specialty. In Dayton, Christmas matinee and night all records were broken for attendance.

T. B. Farrell, manager of Farrell's Theatre, Ottawa, Ill., by his attorneys, Thompson and McDonnell, has entered suit in the County Court of McLean County against Holden Brothers, who played four nights at the Bloomington Opera House last week. The claim is for damages arising from an alleged broken contract.

C. Garvin Gilmaine, who at present is located at Huntington, Ind., undertaking some special production of entertainments in that city, is at liberty for engagement, and can be addressed in care of the New Exchange Hotel, Huntington.

Some good open time for first-class attractions can be secured at H. R. Jacobs' theatres in Albany, N. Y., the Empire, and Harmanus Bleecker Hall. Next season's time is also being booked.

A new theatre is being built at Logootee, Ind., which will be ready for opening about Feb. 20. The town has a population of 3,700 with a large element of theatre lovers, and first-class attractions are assured profitable returns. Will K. Penrod is the manager of the Pythian Opera House.

A leading man, heavy, soubrette, and other people are wanted by "Theatrical," care Park House, Pavonia Avenue, Jersey City, N. J.

H. Steinman, a high C tenor, is open to offers. He may be addressed care this office.

Married.

STRATTON—RHEA.—Campbell Stratton and Gay Rhea, at Port Chester, N. Y., on Nov. 21.

Died.

SULLY.—J. K. Sully, at Philadelphia, on Dec. 31; aged 45 years.

SYKES.—Jerome Sykes, in Chicago, on Dec. 29, of pneumonia, aged 36 years.

WILLIAMS.—Adeliene Williams, in New York city, on Dec. 28, of pneumonia; aged 35 years.

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AT THE LEAGUE.

In the absence of Mrs. Arden, "Aunt Louisa" presided at the literary meeting of the Professional Woman's League yesterday afternoon. An able lecture on "Parliamentary Law" was delivered by Mrs. John Fowler Trow, a graduate of the woman's law class of the University of New York. After sketching briefly the parliamentary laws in use in England, the lecturer explained graphically (taking "Roberts' Rules of Order" as the authority) how to open a meeting, how to introduce business, how to amend motions, the difference between incorporated and unincorporated bodies, the ways of amending, etc., all of which proved new and instructive to many of those present. A very humorous turn was given the proceedings when it was discovered that all the members of the League at least did not know how to extend the lecturer of the afternoon a vote of thanks, nor how to adjourn correctly, as they got the two motions badly tangled. It also became apparent that the club is out of order in having the annual reports read at the final reception and installation of officers instead of at the annual business meeting.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN

Andrews, Pearl, Madeline Allen, May Anderson, May Andrews, Suzanne Adams, Florine Arnold, Blanche V. Aldrach, Alice Archer, Helen Aubrey, Laura Alberta.

Berger, Anna, Ethel Bruce, Kathryn Bloodgood, Eva Bennett, Rose Braham, Florence Bawden, Maud Brookman, Marie Bishop, Mrs. Frank L. Bixby, Carrie Buchanan, Minnie T. Brune, Margaret Bourne, Henrietta Brown, Agnes Bruce, Edythe Blair, Mabel Bardine.

Craig, Marion B., Mrs. Forbes Curtis, Ethel Clifton, Ray Cox, Bertha Creighton, Emma H. Curren, Isabel Courtney, Alice Clark, Beatrice Coventry, Jessie Colton, Gracie Crepar, Esther Tittell Carolle Clifton, Mrs. Jno. A. V. Charteris, Mae Crossley, Nina Cunningham, Lida Carnahan.

Dunbar, Bee, Ethel Dunbar, Bertha Dowling, Margaret Doyle, Lucille Dale, Nora Donley, Maud Daniel, Jena Dayne, Anna Day, Anna Dale, Susan Drake, Anna Dixon, Margaret Dale, Carolyn Dudley, Dorothy Dane.

Echerhard, Isabella, Mrs. H. Edgerly.

Florer, Bell C., Beth Franklin, Isabel Fenton, Emma Frederick, Amy Fanchonetti, Janet Ford.

Gibson, Desse, Charlotta Gilman, Avis Gibney, Grace Griswold, Francis Gray, Florence Guise, Hattie B. Goodhart, Mrs. Frank L. Gregory.

Heger, Grace, Reeve Haddon, Ella Harmon, Edith Hutchings, Chrystal Herne, Louise Hunter, Miss F. T. Homer, Mrs. Geo. F. Hall, Mary L. Holman, Lucia Hartford, Cora Hummell, Florence Haynes, Hazel M. Hall, Ida Hamilton.

Ives, Alice E., Henrietta Irving.

Jefferson, Cecil.

Kirkwood, Josephine C., Hazel A. Kilday, Mrs. Frank Kenan, Susie Kirwin, Mary Keoh, Mrs. J. Louis King.

Long, Maxie, Dorothy Lester, Hardie Langdon, Carolyn A. Lee, Minnie Layton, Olivia Lowe, Emalyn Lackey, Frances Lafayette, Ruth Latimore, Mrs. Theo. Lorch, Mrs. Chas. Lamb, Sylvia Lynden, Marion Longfellow.

Melrose, Mrs. Elmer, Jessie Millward, Bessie Miller, May B. Marks, Lillian Montgomery, Mae Montgomery, Agnes Milnes, Lucie Moore, Cecilia McBride, Mrs. Bartley McCullum, Maud Macdonald, Mary McGregor, Nora MacGahen.

Nixon, Margaret, Gertrude Norman.

Owens, Myrtle, Daisy Osborne.

Paul, Agnes, Carrie Perkins, Catharine Proctor.

Randolph, Susie, Ruth Russell, Mrs. G. H. Ricketts, Gertrude Raymond, Myrtle I. Roberts, Daisy Rudd, Mrs. Carl Rieder, Anna V. Risher.

Stembler, Sallie, Marion Strickland, Florence Sinnott, Suzanne Seabrooke, Mabel G. Shoum, Lottie Scott, Viola Sheldon, Helen M. Sherwood, Mrs. W. E. Shron, Agatha Mabel Sliva, Lottie Smith.

Thorn, Olive, Bessie Thorne, Eva Tallman, Irene M. Titus, Olivette Tre Mayne, Frankie Trumbo, Josephine Thill, Gheraldien Thorsley, Laura Thompson.

Vaughn, Grace, May Vann, Mrs. J. Van Plummer, Clarice Vallette, Mrs. Wallace Vinas.

Ware, Helen, Gladys C. Wesson, Grace Whitehouse, Affie Woure, Agnes S. Wayburn, Katheryn Wayne, Mrs. Worsnop, Ivy Williams, Reta Wilson, Margie Wilburn, Amorita Wilson, Bertha Wilson, Alice Wilson, Kathrine West, Georgia Warner, Mrs. Lester L. Wyrick, May Wentworth, Jennie C. Walcott, Frances Whitehouse, Claire Wade.

Yeamans, Annie.

MEN.

Aldrich, Chas. T., J. K. Applebee, M. I. Alson, Claude Amsden, Bailey Avery, Wilbur A. Andrews, Louis Albion, Earl P. Adams, Peter C. Allen.

Barney, Wesley, Chas. Bertram, A. H. Block, Conrad Bodden, Herbt Budd, Edw. S. Baker, Chas. W. Burrill, Fredk. V. Bowers, H. F. Bartere, Chas. P. Benton, Col. K. J. Bernard, Geo. Beane, Frank Beamish, Henry Belmar, Geo. Bogus, Allmont S. Barkland, Chas. H. Booth, F. D. Bryan, O. F. Battalia, Oscar Briggs, Walter C. Bellows, F. B. Bowling, Chas. Boyd, I. J. Bicknell, Jas. W. Boyd.

Colwell, C. Victor, Alex Carr, Le Roy Carleton, Geo. Clarke, Ormsby A. Court, G. A. Cameron, Herbert Colby, Robt. Cummings, Jack Campbell, Harry S. Crowell, T. A. Collins, Hal Clarenden, Jos. Cusack, Alex Clark, Frank H. Crane, Geo. Canning, Jas. Collins, W. E. Callahan, Frank B. Carr, Walter Chester, Mitchell Chappell, Lewis J. Cody, Fred Clarenze, Califf and Waldron.

Dawson, Frank, Roy Dennison, Maurice Darcy, Albt. Dorris, Jno. C. Davis, Arthur De Voy, Jas. H. Dobbins, Wm. N. Drew, Sydney Diamond, Byron Douglas, H. A. Darcy, Jno. A. Dewey, Wm. H. Dupont, Will Deshon, Felix Dumas, Arthur Denvir, Arthur D'Acre.

Ellis, Edw. M., Fred Eustis, Jas. Ediam, Fred Esmelton, Dave Elmer, Chas. J. Emerson.

Foster, W. H., Al. H. Fitz, Jos. Fitzpatrick, Jno. J. Foy, C. B. Fogler, Wm. Franz, Joe Felan, David Ferguson, Jonas Frohlsin, W. Fredk. Fair, H. H. Fiske, Jno. Flood, Thos. C. Fletcher, Albt. Froom, Harry G. Forrest, J. E. Fancher, Harry Fisher, J. H. Ferris.

Greene, Clay M., Wm. H. Gorey, J. H. Gardniere, H. T. Gibbes, C. W. Gilbert, Jas. M. Galtes.

Heustis, Harry S., Louis Herbert, Mawell W. Harris, Edw. F. Hayd, Jno. J. Holland, Tom T. Haight, Frank Hunsom, Frank Holmes, W. S. Harkins, Russell Hughes, Burt Harley, Larry Haggarty, Frank Hollingsworth, Harry Hunker, Thos. Harrison, C. G. Hamilton, J. Wm. Hills, R. K. Hill, Cliff'd Hipple, F. S. Heck, P. Chas. Hager, Nell Hickey, Geo. Harcourt, Geo. Romans, Harry Holden, Edmond J. Hayes, Milo Herbert, F. C. Haeback, Chas. K. Harris, Joe Hazelton, Louis Hemelsdt.

Jewel, Percy, Mr. Jarwin, Jr., Chas. H. Jones, Oliver L. Jenkins, F. W. Jordan, Hal Johnson, J. W. Johnston, J. Duke Jaxone, Loyalla Johnson, Mortimer Johnson.

Kerns, Walter, W. H. Kunos, Chas. Kent, S. Miller Kent, Arthur E. Kelly, Will Kilroy, Morgan J. Kelly, J. J. Kirk, Wm. Kohl, Bohumiur Kryl, Kerns and Cole.

Lardner, Foster, Louis Laro, Rich'd Lambart, Ralph P. Lewis, Ed Latell, Joe Love, J. J. Liberman, J. W. Lawrence, H. G. Lonsdale, Wm. Lawrence, David Lythgoe, W. L. Lawrence, Ed Lampman, Victor D. Levitt, Arthur Lane.

Montgomery, Frank, Geo. R. Mattison, Albt. Marsh, Lester M. Morrison, W. Jeff Murphy, Chas. A. Morton, Wm. D. Mann, Jno. Meek, Lewis Medbury, J. E. Magee, Robt. G. Magee, Jno. S. Marble, Stanley Murphy, Jas. Manley, J. Theo. Murphy, Harry C. Morton, Ed Mayon, Lawrence G. Mercer, Wm. Morrow, Walter J. Move, Marc Macdermott, Donald McBain, Chas. McCarthy, Frank McGirr, A. Reid, MacGahen, Tom McIntire, Jos. McKeever, Leon McReynolds.

Nelson, Francis, J. L. Newman, Yank Newell.

O'Brien, Thos.

Paine, A. H., Dan'l Packard, Louis Pritzkow, Hanny Pallsen, Lewis F. Parshley, D. H. Pingree, Jack Prescott, Jos. Pilgrim, Ed Pederson, Louis Powers.

Reed, Hall, Frank E. Rowan, Philip H. Ryley, Wm. H. Rynn, Henry B. Robertson, Gus Richards, Geo. R. Raymond, Ed Roe, Frank Ridsdale, Fred Roberts, E. Resnor, J. Henry Rice, Rice and Cady.

Swickard, Chas. J., R. B. E. Smith, W. S. Saunders, J. Al. Sawtelle, H. Stubbs, L. R. Smith, R. W. Smith, Robt. Simons, Guy Swain, Arthur F. Sprague, Mark Sullivan, Alexander Spencer, Wm. K. Sparks, Walter Shannon, L. J. Sweet, Hubart Smock.

Taylor, Hugh, Cyril R. Tyler, S. R. Taylor, Master Harry Tyler, Edw. O. Towne, Thurber and Nasher.

Vernon, Carl.

Waldron, Jno., Chas. Willard, Jack Wheaton, Edw. Warren, Maynard Waite, Edw. Wright, J. M. Washburn, Jr., Franklyn Whitman, Clarence West, E. C. Wilson, Fred Whitefield, R. E. Weston, Harry Webber.

Yarick, Percy, Jno. E. Young, J. Carrington Yates, Zinn, A. M.

REGISTERED MATTER.

Gertrude Terry, Miss Trencelle, May Sturgis, Marion Convere, W. Rhodes, F. A. Demerest, Edw. N. Clisbee, Wm. Rugo, Will Conkling.

MATTERS OF FACT.

J. B. Wilson, who has photographed some of the most prominent professionals who have visited Chicago, has moved into new and handsome quarters, and is now located in the Powers Building, 156 Wabash Avenue. Professionals are invited to inspect his new studio.

Bob Mack, who for the past twelve years has successfully managed the J. C. Lewis' Si Plunkard company, severed his connection with this attraction Dec. 14, and returned to his home in Indianapolis, in time to spend a Merry Christmas and Happy New Year, the first spent at home in years.

Mattie Goodrich wants engagement as leading woman with one-night stand attraction playing the East.

Irving Brooks, the German comedian, has scored a big hit in the Weber and Fields' parts with the Holty Tolty company on tour. His work has received good praise everywhere.

W. E. Flack, a road manager of experience, is at liberty owing to the closing of Zig Zag Alley's tour. Mr. Flack was for ten years manager of Eight Bells.

Trinity Chimes, a melodrama in four acts, seen in some of the large cities and at the Park Theatre, Brooklyn, N. Y., this week, is offered for sale. The time is booked solid until June, and the production is complete. Intending purchasers should address Bert Pearson, care Park Theatre, Brooklyn, N. Y.

The New Opera House at Butler, Ind., is managed by J. W. Thompson, who is now booking attractions for the present and next season. The town has good railroad facilities and a theatregoing population.

A first-class theatre in a city of 20,000 and excellently located is offered at a bargain if purchased immediately. Particulars can be secured by addressing S. J. Ambrose, care Stair and Havlin, Broadway.

Lettie Holmes has closed with the Four Browns company in The President's Daughter.

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With WILLIAM NORRIS and Company of 150.

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MARTIN J. DIXON, Lessee and Manager.

Week commencing Monday, Jan. 4.

TOO PROUD TO BEG.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Has the scene of the struggle for a colossal vaudeville circuit shifted from Cleveland to Chicago? Why did the joint efforts of Kohl and Keith to get the Star, in Cleveland, suddenly fail? Has the $300,000 investment of Keith in Pittsburgh, after Keith and Kohl tried to get Harry Williams' Duquesne, the significance that the Chicago and the New York kings of vaudeville have decided they cannot rule over the country as a duumvirate? Is the Music Hall deal in Boston really in the interests of the Orpheum circuit, to give it a startling place for European attractions instead of jumping them from Europe to Omaha? These are some of the questions being asked in Chicago about what seems to be a big struggle centered or immediately and deeply concerning huge and wealthy interests here. According to the best obtainable information, that Cleveland meeting of vaudeville managers was continued here Monday, and Wednesday in Detroit, with J. J. Murdock, The ambitions and indefatigable manager of the Masonic Temple Theatre, a prominent and active figure at all three meetings. The contest for the so-called colossal circuit began with Keith and Kohl and Shea of Springfield after the Empire in Cleveland last November. Chase, of Washington, controlled it, but wanted to retire, it being too far away for him. Shea won and got the Empire. Then Keith and Kohl tried to get the Star, and the Star people arranged to get the Colonial, but stopped their deal when Keith and Kohl suddenly quit.——Clayton White and Marie Stuart were great favorites in their sketch, Trip to Paris, at the Chicago Opera House last week.——Hits were made at the Olympic by Warren and Blanchard, Klein, Otts and Nickerson, James H. Cullen, La Troupe Carmen, Harry Thorne and co.——The union of the Shapiro-Bernstein and Whitney-Warner music houses, following the retirement of Maurice Shapiro, takes a very popular figure from the local theatrical colony—Mose Gumble, who goes to New York to have charge of the new firm's branch there. Regret and good wishes follow Mr. Gumble to his new duties. Homer Howard, who has been the Whitney-Warner representative in New York, will succeed Mr. Gumble here. The headquarters will be in Detroit.
O. L. COLBURN.

BOSTON, MASS.—Frank Keenan heads the bill at Keith's this week and plays The Actor and the Count, supported by an excellent co. Others in the long programme are the Keatons, the Avalos, Mayme Remington and co., Miet's dogs, the Kitamura Japs, Smith and Fuller, Marion and Deane, Vera King, Chris Lane, George Wilson, Rosa Lee Tyler, La Troupe Fantastique, and the biograph.——Frank B. Carr's Thoroughbred Burlesquers are at the Palace this week, with an olio including Polk and Tenk, Washburn and Flynn, Mlle. Latoska, Empire Comedy Four, Russell and O'Neil, and Kennedy and Evans.——With Robie's Knickerbocker Burlesquers at the Lyceum this week appear the Normans, Reid and Gilbert, the Amatos, Hawthorne and Burt, Knickerbocker Quartette, and Frank Finney.——Charmion still lingers at the Howard Athenaeum. The other features include Bailey and Madison, Mozart Comedy Four, Weston Sisters, Lillian and Shorty De Witt, Louise Henry, the Locados, Three Mitchells, Marie Clarke, Harper, Desmond and Bailey, Gracie and Reynolds, Cunningham and Coveney, Morrison and Berwick, Dan. A. Anderson, A. T. Ridge, and the cineograph.——For the vaudeville bills at Austin and Stone's the New Year's engagements include the Seymours, Mabel Herbert, Byron and Blanche, Leonard and Fulton, the Two Hobbs, the Bensons, Zangfretta and Mansfield, the Three Demonellas, and others.——Items: M. J. Keating, of Keith's, tells me that he notes a boom in vaudeville in Boston greater than ever before. The attendance at that house during December was greater than any corresponding month in its history. The Saturday after Christmas was a record breaker, and there was not an afternoon during the past week when a seat could be obtained after 2 P.M. On account of the burning of the scenery of Hanlon's Superbs, the Mozart Comedy Four was able to fill in a special week at the Howard.—A new song sheet is in preparation at Keith's and will be put in the bill in a few weeks, but it will be decidedly different from the sheets used a few seasons ago. A number of innovations are being prepared for this feature.
JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre: Week 4-9: Milly Capell and horse, second week of the Fadette Orchestra, Avery Strakosch, Watson, Hutchings and Edwards co., Murphy and Nichols, Fisher and Carroll, Kennedy and Rooney, Raymond Teal, Corbley and Burke, Rae and Brosche, Martin Brothers, Adair and Dahn, Ruth Nelton, Kennedy and James.——Keith's Bijou 4-9 presents the Hoosier Zouaves, Shean and Warren, Musical Dale, Mr. and Mrs. Alfred Kelcey, Dorothy Neville, Marlowe, Plunkett and co., Burto-Lowande Circus, John Geiger, Goines and Hazard, the La Tels, John Hoey, and the biograph. E. P. Lyons is again looking after the interests of the house, having recovered from his accident.——The Trocadero Theatre has a good card 4-9 in Tom Miner's Bohemian Burlesquers, with excellent olio, good burlesques, pretty chorus and well selected musical numbers. Fred Irwin's Majestics 11.——At the Lyceum 4-9 James Hyde's Blue Ribbon Girls hold sway in an original array of good features. Pearl Bradburn, Krause and Rosa, Harry Fern, Polly Trio, Cooper and Hayes, and George P. Murray, Jr., are in the olio. Business good. Fay Foster co. 11.——Arch Street Museum has Alfred Anderson, Orpheum Trio, William H. Burke, Brunell and Rose, Ida Russell, Cole and Clemens, Jones and Sutton, and cineograph.
S. FERNBERGER.

KANSAS CITY, MO.—Another good bill at the Orpheum week Dec. 27 drew large crowds, who seemed eminently pleased with the entertainment. George C. Boniface, Jr., and Bertha Waltzinger, in The Woman Who Hesitates is Won, were the headliners, doing full justice to the position. Another sketch that won many laughs, entitled An Absent Minded Beggar, was presented by J. C. Nugent and co. Annie Abbott, the "Georgia Magnet," caused much wonderment by her powers of resistance. Lew Wells furnished an entertaining monologue, and Miss Norton proved clever in the same line. The Stein-Eretto Troupe, Irving Jones, and the Armenis-Tito Quartette were also liberally applauded. For 3-9: Valerie Bergere and co., Clarice Vance, Monroe, Mack and Lawrence, Hal Godfrey and co., Mr. and Mrs. Waterous, Duffy, Sawtelle and Duffy, Holden and Florence, and the kinodrome.——The Imperial Burlesquers was the Century offering 27-2, playing to fair houses. The co. was of only average ability, but the two burlesques offered were a little above the general run. Patti Carney's coon songs won most applause, while Evans and St. John also made good. Others were Cliff Gordon, Cain and Moore, Byron and Langdon, and Edna Urline. Merry Maidens 3-9.
D. KEEDY CAMPBELL.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Bob Fulton's Jolly Grass Widows co. Dec. 28-2 to good patronage. The co. is good in spots, with a large, good-looking female contingent. One Night and Gone takes up the entire evening. It is handsomely staged and costumed. The principals are good, hard workers, and comprise Guy Ranson, Nat Fields, Joseph Howard, Mae Hilliard, Alexander Carr, Marie Theresa, and Ruth Everett. Bowery Burlesquers 4-9.——Items: Every attache of the Bon Ton Theatre was presented with the usual Christmas turkey.—The Elks' stag 29 was the best and largest ever held. Appearing were Burnett and Weyerson, Beach and Bechler, Thomas Dobson, Helen Trix, Lillian Bender, Bessie May Hall, and Harry La Strange.—Robie and Mack, of the World Beaters, will dissolve partnership at the end of this season.
WALTER C. SMITH.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): Many costume and electrical acts have been presented at the Wonderland, but it remains for Barney Fagan and his charming wife, Henrietta Byron, to offer an act that is bewilderingly beautiful; and, best of all, it is full of good comedy, witty lines, catchy songs and clever dancing. Keno, Welch and Montrose, a trio of acrobatic wonders; the Misses Delmore, J. Aldrich Libbey and Katherine Trayer, William Cahill, Harry Brown (a decidedly clever coon), George Topack and Edna West, Alexis and Schall, and the electrograph round out the olio. Week 4-9: Press Eldridge, Four Huntings, Prelle's talking dogs, Josephine Gassman and her "picks," Cunningham and Ford and others.
JANE MARLIN.

CLEVELAND, O.—Shea's Empire (C. J. Stevenson, mgr.): The bill 4-9 includes Helene Girard, Holde's manikins, Davis and Macauley, Arthur Young co., Orrville and Frank, Cora Miskell and her pickaninnies, Billy Link, and Sable Johnston.——Colonial (S. U. Collins, mgr.): Charles T. Aldrich heads the following bill 4-9: Sidney Wilmer and co., Foy and Clark, Rena Arnold, Leona Thurber, Colby and Way, James Richmond Glenroy, Ransche, and George Schindler.——Star (Drew and Campbell, mrgs.): The attraction 4-9 is Sam Devere's co., which is always a welcome visitor.——The legitimate will take the place of vaudeville at the Colonial Theatre for three weeks, and Mrs. Fiske, James K. Hackett, and another star will be the offerings.
WILLIAM CRASTON.

CINCINNATI, O.—The Columbia had a fine bill Dec. 27-2, almost every feature being worthy of special note. In addition to Trask and Gladden, Sam Edwards and his clever co. appeared in a laughable sketch, A Pass for Two, and Wynne Winslow, in a number of vocal selections, displayed a fine soprano voice. The Three Navarros offered a remarkable acrobatic act, as did Alcide Capitaine. Binns, Binns and Binns proved a clever trio on various musical instruments. Charles Leonard Fletcher had a remarkably strong turn, and Charles T. Aldrich won great applause with his clever comedy juggling.——At People's 27-2 the High Rollers were the attraction, and played to good holiday crowds throughout the week.
H. A. SUTTON.

BALTIMORE, MD.—The familiar Rentz-Santley co. is at the Monumental, presenting a good burlesque and vaudeville entertainment stronger than ever before. Many new specialties are given, and a thoroughly up-to-date performance is the result. The Bohemians 11.——West and Williams, Carroll and Elston, Tommy Harris, and Warnick and Johnson are new this week at the Odeon. Nearly all of the stock favorites hold over. The comedies produced are Lew Carroll's burlesque, Bing, Bang, Buff, and Tommy Harris' absurdity, A Midnight Surprise. The business at the Monumental and the Odeon has taxed the capacity of both houses during the holidays.
HAROLD RUTLEDGE.

SAN FRANCISCO, CAL.—Orpheum (John Morrisey, mgr.): Big business was the rule at every performance week ending Dec. 26, with the following big programme: Merian's dog pantomime, Four Nightons, Elizabeth Murray, Alburtus and Millar, Ernest Hogan and Mattie Wilkes, Melani Trio, Henri Humberty, Eckhoff and Gordon, and Ed F. Reynard.——Chutes (Ed Levy, mgr.): Christmas week, ending 27, with regular June weather prevailing, brought out large crowds to see the Juvenile Vaudevilliana (twelve singers and dancers from the California ballet school), Jo and Sadie Britton, Esmeralda, Al. H. Tyrrel, Vera Chandon, the animatoscope, and other attractions.
O. J. MITCHELL.

WASHINGTON, D. C.—Chase's Theatre presents 4-9 Ned Wayburn's Minstrel Misses, Adolph Zink, Mentice Johnstone and co., Bedini and Arthur, Smirl and Kessner, Martini and Maxmillian, and Adamini and Taylor. Next week the leaders are Charles Dickson and co., La Belle Selics's lion exhibition, and Sherman and De Forrest.——Fred Irwin's Big Show, always one of the Lyceum's strongest attractions, holds the boards week 4-9. The Eight Champions, Coyne and Ardell, Willie Weston, Bennett and Revere, and Lawrence and Edwards are in the co. Rentz-Santley co. 11.
JOHN T. WARDE.

ALBANY, N. Y.—Proctor's (F. F. Proctor, mgr.; Howard Graham, res. mgr.): New Year's week opened Dec. 28 with Tom Lewis and Sam J. Ryan as headliners, assisted by Nichols Sisters, Kittie Mitchell, Pinafore co., Carita, McDevitt and Kelly, Wilson and Heloise, and Mira Amoros. Everhart, and Falke and Semon, 4.——Gaiety (Agnes Barry, mgr.): The Kentucky Belles made the time pass pleasantly 28-30. Clark's Runaway Girls returned 31-2 and repeated their success. Cherry Blossom Burlesquers 4-6.
CHARLES N. PHELPS.

INDIANAPOLIS, IND.—Grand (Shafer Zeigler, mgr.): The Rays Dec. 28-2 to the usual packed houses. Snyder and Buckley shared the honors. Paul Stephens, May Melbane, Mlle. Christina's monkeys, Cook and Don, Four Silvertons, Alice Lydon Doll.——Empire (Charles Zimmerman, mgr.): Rose Sydell's London Belles 28-2. Joseph A. Mitchell, Johnnie Webber and W. S. Campbell, O'Brien Troupe, Cadieux, Cain Sisters, Stroose and Young, Ruth Denver.
GEORGE S. APPLEGATE.

NEWARK, N. J.—Proctor's: Excellent business continues. Henry Lee, the artistic impersonator of famous men, was the headliner Dec. 28-2. Others who won merited applause were: Raymond and Caverly, Maxwell and Dudley, Everhart, the Olifans, Dean Edsall and co., Ziska and King, Cotton's donkeys, and James R. Adams.——Waldmann's (W. S. Clark, mgr.): Big houses greeted Fred Irwin's New Majesties 28-2. The Gay Masqueraders 4-9.
FREDERIC T. MARSH.

ST. LOUIS, MO.—An excellent bill was offered at the Columbia week Dec. 28-3. Riccobono's horses gave one of the best animal acts ever seen here. Among others who furnished good entertainment were Lew Sully, the popular minstrel, and Josephine Sabel. The bill for week 4-10 includes the Werner Amoros Troupe, Haines and Vidocq, Max Waldon, Barrows, Lancaster and co., Rosattino and Stevens, Johnson and Wells, Madge Maitland, the Rapiers, Lawrence Trio, and the kinodrome.
J. A. NORTON.

PITTSBURGH, PA.—Avenue (Harry Davis, mgr.): Week 4-9: Henry Lee, Burke and Larue and Inkey Boys, Howard and Bland, Sandor Trio, Aurie Dagwell, Delmore Sisters, T. Nelson Downs, Hart and Johnson, Charles Mitchell, Wood and Ray, Ed Gray, Delfino and Delmora, and Mr. and Mrs. Ben Hunn.——Academy (Harry Williams, Jr., mgr.): Week 4-9: The Utopians.
ALBERT S. L. HEWES.

OMAHA, NEB.—Valerie Bergere and co. are the headliners at the Orpheum week Dec. 27. Others are: Serra and Bella Rosa, Duffy, Sawtelle and Duffy, Two Roses, Holden and Florence, Stanley and Wilson, Three Zolars. Business is as usual, excellent. Week 3: Lillian Burkhart and co., Annie Abbott, Stuart Barnes, Irene Franklin, Armens Tito Troupe, Arnim and Wagner, and Lew Wells.
J. R. RINGWALL.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The Brigadiers drew well Dec. 27 and gave a performance replete with bright music, good jokes, and clever specialties. The principal entertainers were Pat White, James Reimond, John Kinnetti, Lida Dexter, Florence Phillips, Hedrix and Prescott, Martell Family, John A. West, and Kinnetti and Patterson. Crackerjacks 3-9.
CLAUDE L. N. NORRIE.

TOLEDO, O.—At the Arcade the bill week Dec. 27 included Hayes and Healy, Aurie Dagwell, Rita Marie, Franklin and Hiatt, Castellet and Hall, Green and Werner, and Richards. Business fair.
C. M. EDSON.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business very good Dec. 28-2. The bill included Filson and Errol, Ena Mudge, Howard's Animals, McWatters and Tyson, Herbert Lloyd, Edward Gray, George Schindler, and Hacker and Lester. Week 4-9: Swedish Ladies' Quintette, A. O. Duncan, Charlie Case, Girard and Gardner, Lewis McCord and co., Fred Gillett Trio, George Austin, and Lynch and Jewel.——Empire (Henry C. Jacobs, mgr.): The Cherry Blossoms appeared to good business week Dec. 28-2. Parisian Widows 4-9.——Items: The Newspaper Club Concert at the Cook 27 was largely attended.—The members of the Cook Opera House orchestra presented Director Joe Monk with an elegant hand carved Morris chair on Christmas.

FALL RIVER, MASS.—Rich's (A. E. Rich, mgr.): American Burlesquers Dec. 24-26 furnished a strong bill to big business. Indian Maidens 31-2.——Casto (Al. Haynes, mgr.): Midgley and Carlisle were headliners of the bill New Year's week, but were obliged to close after the first night, as Miss Carlisle was suffering from peritonitis and her physician advised that she give up work for a month. Myles McCarthy and co. were secured for the rest of the week. Business good. Week 4: Edouin and Edwards, Mr. and Mrs. Gottlob, Niblo and Riley, Harrigan, Estelle Wordette and co., Julia Humes, James Roberti, and the biograph.

PEORIA, ILL.—Main Street (Will Nash, mgr.): Week Dec. 28-3: Five St. Leons, Fields and Hanson, Phil and Nettie Peters, Larkins and Patterson, Juggling Matthieus, Rose Lane, and the Peoriascope. Very good programme, and tip-top attendance.——Weast's (P. A. Weast, prop.): Week 28-3: Crawford and Manning, Vernon and Kennedy, Hume and Lewis, Sisters Small, Murphy and Gans, and Baby Ethel. Taking well, with good crowds.——Jacobs' (A. F. Jacobs, prop.): Week 28-3: Circuit Stock co. in Faust, and specialties by Laura Adeline and her dog "Rubber," and Bentban and Freeman. Well liked, and good attendance.

SALT LAKE CITY.—Novelty (Joseph Petre, mgr.): Dec. 21-26: Clarence Taylor, Olvio, Frank Maltese, Amon Davis, Kalacratus, and moving pictures. Capacity all week.——Unique (W. R. Gourley, mgr.): R. Prestze, Robish and Childress, Professor Ryan, the Hermans (second week), and kinetescope. Packed houses.——Bon Ton (Widmer and English, mgrs.): Tennyson and Robinson, the Rays, Stanfield, Aldinos, Two Pringles, Mason and Fillmore, and kinetescope. Full houses. The new opera chairs have been installed in the Bon Ton.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, mgr.): Charles Dickson is topping a happy bill Dec. 28-2 in Heart-to-Heart Talks, and his co-entertainers are Gilroy, Haynes and Montgomery, Pettingill and De Forest, World's Trio, Four Huntings, Hume, Ross and Lewis, Cunningham and Lord, and the electrograph.——Item: Joseph C. Criddle, resident manager, is confined to his home by a severe attack of grip, and Manager Poli is acting the man who has to be in two places at once.

NEW BEDFORD, MASS.—Sheedy's (Theodore R. Bayliss, mgr.): Week Dec. 28-2: Lillian and Shorty De Witt, Hal Stephens, New York Comedy Four, Valveno Brothers, Pat Toohey, Ferguson and Passmore, Kreisel's cats, dogs and monkeys, and the vitagraph. The bill is one of the strongest ever presented here, and business is satisfactory. Week 4-9: Papinta, Baker and Lynn, McIntyre and Rice, Burkhardt, Brandon and Wylie, Gilroy, Haynes and Montgomery, Sanford Sisters, and the vitagraph.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, mgr.): A thoroughly enjoyable bill was offered Dec. 27-2 to large business. Lillian Tyce and Irene Jerome in The Visit of Aunt Bedella, opened the bill and brought down the house. Wilfred Clarke and co., Satsuma, Murphy and Willard, Lew Hawkins, Madame Avery Strakosch, and La Petite Adelaide were also very good. Week 3-9: James Thornton, Nelson's Comiques, Emmet De Voy and co., Haldahura Family, Musical Thor, Flora, and others.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): Business week Dec. 28 was large. Tom Nawn and co. in Pat and the Genie and One Touch of Nature, made strong hits. Gus Williams renewed many old friendships and made himself solid. Martinetti and Grossi pleased with their novel musical act. Week 4-9: Milton and Dolly Nobles, Macart's Monkey Circus, John and Harry Dillon, Purcell and Brooks, Nellie Florede, De Onzo Brothers, the Great Hughes, Smith and Powell, and the biograph.

WALLA WALLA, WASH.—Star (Vern La Vern, mgr.): The Star, formerly the Rasmas Star, opened under the management of Vern La Verne week Dec. 20-26 and did good business. Gonzolas on the Spanish rings scored; also La Verne and co. The balance of the bill consisted of Raymond and Stevens, the Newmans, G. N. Zolo, H. Rayvens, Little Bessie, and the polyscope. Shield's Stock co. 28.

NEW ORLEANS, LA.—St. Charles Orpheum (C. P. Bray, mgr.): A very large attendance is the rule Dec. 28-3, and the quality of the bill is fair. The features are Wallno and Marinette, White and Simmons, Searl and Violet Allen, Wright Huntington and co., "Asra," Edward Eagleton, Bryant and Saville, and the vitagraph. Goleman's dogs and cats, in their second week, are a big drawing card.

PORTLAND, ME.—Theatre (James E. Moore, mgr.): A strong bill week Dec. 28, headed by Colby and Way, and including John Le Clair, Drummer Quartette, Louise Henry, Carroll Healey, Marlow and Aldo, and the biograph, to big business. Week 4: Lotta Gladstone, Lavender and Tomson, Billy Carter, Mitchell and Marron, Carl Sanderson, biograph, and others.

WORCESTER, MASS.—Park (P. F. Shea and Alf. T. Wilton, lessees and mgrs.): Week Dec. 28-2: Prevost and Prevost, Murphy and Lamarch, Christian and Turner, Mr. and Mrs. Arthur Young, Bigger and Druber, Janre and Ellsworth, and Reed and Shaw did satisfactory business. For 4-9: O'Brien and Havel, Delphino and Delbora, Artie Hall, the Golden Gate Quintette, Jack Kenney, and the kinetescope.

PAWTUCKET, R. I.—Keith's (Charles Lovenberg, mgr.): Willette Kershaw and Albert Morrison headed the bill week Dec. 28 to S. R. O., and their appearance in vaudeville was a genuine success. The rest of the bill was the best since the opening. Eddie De Voe, Rae and Brosche, La Troupe Fantastiques, Chris Lane, Ward and Curran, and biograph.

SAGINAW, MICH.—Jeffers (T. D. Bamford and Sam Marks, mgrs.): Dec. 21-27: Howard's ponies and dogs, Fields and Hanson, Hodges and Launchmere, Four Roberts, Bloom and Cooper. Business continues excellent. Week 28-3: Mr. and Mrs. Nell Litchfield, Lydell and Butterworth, Millman Trio, the Nambas, and Otora.

MONTREAL, CAN. — Theatre Royal (Sparrow Amusement Co., mgrs.): Tiger Lillies Burlesque co. to good business Dec. 28 and week. The co. is a good one. Olio: Berry, Walters and Berry, Clarence Wilbur, Morrisey Sisters, Edestus, James E. and Julia Cooper, and Olga Orloff. Kentucky Belles 4-9.

ST. PAUL, MINN.—Star (Mort H. Singer, mgr.): Reilly and Wood's Big Show was the attraction week Dec. 27-2, and drew good houses. Bonita, with her colored midgets, scored. Pat Reilly, Nat Le Roy, George and Lilla Brennan, Craig and Ardell, and Monarch Comedy Four gave a good olio.

WILMINGTON, DEL.—Garrick (W. L. Dockstader, mgr.): Hilda Thomas, Tenbrooke, Lambert and Tenbrooke, Four Otts, Reidy and Currier, the Vedmars, George Austin, and Joe Cooling Dec. 28-2. Fair houses.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): The Mannings, Emmett Corrigan and co., Brandon and Wiley, Armstrong and Holly, Gardner Children, Tom F. Jarvis, and the Tills are pleasing large audiences Dec. 28-2.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): In the bill Dec. 28-2 were Lottie Gilson, Major Doyle, Daly, Taft and Ronan, Cherry and Bates, Musical Bentley, Robinson and Juniper, Harry and Sadie Fields, and the Heavenly Twins. Business good.

MADISON, WIS.—Flom's (Fred Flom, mgr.): Week Dec. 28: Wells and Barron, Gerty Le Claire and her Komedy Koons, Mr. and Mrs. Smith, Norton and Wilson, Parker Sisters. Bill pleases, and the house enjoys good patronage.

MARYSVILLE, CAL.—Novelty (Browne and Woods, props.): Week ending Dec. 27, fair houses and pleasing performances. Langloise, Weston and Tran, Comedy Three, and Sidney Barrington week 28-3.

MINNEAPOLIS, MINN.—The Dainty Duchess co. was at the Dewey week Dec. 26-2, giving a fair performance. The olio: Zimmer, Frye, Adams and Evans, Hayes and Suits, Jules Jordan, and Lew Harvey.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill Dec. 28-2: Essie Booth, Kittie Miller, Irene Powers, Lew Palmer, May Shannon, Ferguson and Dupree, Burkhart and Berry, Jackson and Douglas, and James D. Proudlove. Capacity business.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week Dec. 28-2: Burke, La Rue and the Inkey Boys, Eckert and Berg, Four Rianos, Van Fossen and McCauley, Fred L. Price, the Dancing Violinist, the Zarnes, and kinodrome. Big houses.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): The Policy Players, colored co., Dec. 24-26. Fair performance. Good houses. Al. Reeves' co. 28-30. Houses and performance good.

PATERSON, N. J.—Bijou (Mrs. Ben Leavitt, mgr.): Rose Hill Folly co. Dec. 28-2 drew good houses. Hughes Trio, Gracey and Burnett, and the Esher Sisters pleased. Trans-Atlantics 4-9.

RICHMOND, IND.—Phillips Opera House (O. G. Murray, mgr.): Moonlight Maids Dec. 31 canceled.

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So this will be the right thing just (hair brush).

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6 MUSICAL CUTTYS 6

8—Brothers and Sisters—8

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CORRESPONDENCE

(Continued from page 7.)

Porter J. White's Faust 6. Barney Gilmore in Kidnapped in New York 22.

IRONTON.—THE MASONIC (B. F. Ellsberry, mgr.): Porter J. White in Francesca da Rimini Dec. 25; splendid production; good house. Bennett-Moulton co. 4-9. When Johnny Comes Marching Home 11.

CONNEAUT.—WELDON OPERA HOUSE (Paull Brothers, mgrs.): The Moonshiner's Daughter Dec. 22; good business and performance. Her Fatal Sin 29 failed to appear. Si Plunkard 31. Old Lavender 18.

MINERVA.—OPERA HOUSE (W. E. Russell, mgr.): Si Plunkard Dec. 24; good house; performance fine. Union Stock co. in Brother Against Brother 7. Stetson's U. T. C. 26.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Eugenie Blair in Zaza Dec. 29 to full house. C. L. E. Minstrels (local) 30 to good house.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): Beggar Prince Opera co. Dec. 25, 26; fair business, audience pleased.

ZANESVILLE.—THE WELLER (J. G. England, mgr.): Al. G. Field's Minstrels Dec. 25 drew two good houses. The Wilbur Opera co. 28-2.

TROY.—OPERA HOUSE (Barnett Brothers, mgrs.): Two Little Waifs Dec. 28; good performance; fair business.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Layer, mgr.): Denison Glee Club Dec. 22; poor house; very unsatisfactory. The Johnstown Flood 2.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Dark Dec. 28-2. 'Way Down East 6. Wilbur Mack co. 7-9 canceled. At the Races 15.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. B. Cutter, mgr.): Lovers' Lane Dec. 30.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Gus Sun's Minstrels Dec. 20 to big business; pleased. Man to Man 22; fair business and co. Graves and Morton oper co. 24 canceled. The Convict's Daughter 25 to capacity. East Lynne 26; well produced; light business. Circumstantial Evidence 27 was well received; good business. Rusco and Holland's Minstrels 3. Stater's Madison Square co. 4-9. Paul Gilmore 10.

GUTHRIE.—BROOKS THEATRE (J. M. Brooks, mgr.): Stetson's U. T. C. Dec. 24; business fair; co. and performance bad. East Lynne 25; good business; pleased. The Convict's Daughter 27 pleased usual Sunday night crowd. Morey Stock co. 28-2. Circumstantial Evidence 3. Richard and Pringle's Minstrels 4.

EL RENO.—OPERA HOUSE (Charles Patterson, mgr.): The Convict's Daughter Dec. 26; fair business and performance. Polly's in Town 27; poor business; fair performance. Stetson's U. T. C. 29. Circumstantial Evidence 1. Uncle Josh Spruceby 3.

SHAWNEE.—OPERA HOUSE (Becker Brothers, mgrs.): Circumstantial Evidence Dec. 25; good co.; S. R. O. The Convict's Daughter 28; good co.; fair business. A Country Kid 7.

OREGON.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Letterman, mgr.): Rose Coghlan in The Greatest Thing in the World Dec. 28 pleased a small house. Elita Proctor Otis in Hedda Gabler 1. The Earl of Pawtucket 4. The Gay Mr. Goldstein 6, 7. Mildred Rouclere co. 12. Sadie Martinot 14. Billy Kersand's Minstrels 22. Martelli Grand Opera co. 25. Florodora 29.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): Hello, Bill Dec. 19 delighted fair audience. The Minister's Son 21; fair business. A Modern Magdalen 23. Duchess Du Barry 24. Stanford University Glee and Mandolin Club 25. The Head Waiters 28.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Clara Mathes co. Dec. 21-27 to packed houses, in Fatal Error, Only a Soldier Boy, Silver Dagger, Daughter of Erin, Race for Congress, and Younger Brothers; co. good. Micky Finn 1.

PENDLETON.—FRAZER'S THEATRE (R. J. Nixon, mgr.): Andrew Robson in Richard Carvel Dec. 26; very good house; good performance. Marie Wainwright in Twelfth Night 2.

PENNSYLVANIA.

PITTSTON.—NEW BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Edwin Brandt in Soldiers of Fortune Dec. 25; fine performances to S. R. O. The Village Postmaster 26 to S. R. O.; audiences pleased. Why Women Sin 28; fair business. Mary Emerson in His Majesty and the Maid 30 (return); satisfactory performance to fair business. Thomas Jefferson in Rip Van Winkle 1. Sadie Martinot 2. The Village Parson 4. Giannini's Royal Marine Band 7. Peck's Bad Boy 9. Miss Bob White (return) 11. ——LYRIC THEATRE (H. J. Sinclair, res. mgr.): Side Tracked 25 pleased S. R. O. The Way of the Wicked 1 canceled. Over Niagara Falls 2.——ITEMS: Henry B. Harris was here 21-25 directing rehearsals of the reorganized Soldiers of Fortune co.—Mary Emerson was slightly injured during the duel scene in Act III of His Majesty and the Maid 30, but was able to continue after a short delay.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Robert Emmet Dec. 25; good performance; excellent co.; S. R. O. Mary Emerson in His Majesty and the Maid 29; poor performance; co. mediocre. Dockstader's Minstrels 30. Sadie Martinot 31. The Village Postmaster 1. Thomas Jefferson 2.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Why Women Sin 24-26; S. R. O.; good co. and performance. The Village Parson 28-30; good business; satisfactory performance. The Fatal Wedding 31-2.——DIXIE'S (Henry F. Dixie, mgr.): Her Marriage Vow 24-26; excellent business; good co. The Great White Diamond 28-30; pleasing performance; good business. A Hidden Crime 31-2.——STAR (Alf G. Herrington, mgr.): Bon Tons 24-26; usual big crowds; pleased. High Flyers 28-30; excellent business; pleasing performance. Al. Reeves 31-2.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): For Her Children's Sake Dec. 25 pleased two capacity houses. Mary Emerson in His Majesty and the Maid 26 (return); satisfactory performances to two good audiences. The Village Postmaster proved as enjoyable as ever 28 to good business. Over Niagara Falls 29 fairly pleased small house. Hello, Bill 31. Kidnapped in New York 1. Sadie Martinot in The Second Mrs. Tanqueray 4. The Fatal Wedding 5. Huntley-Moore co. 6-9.——ITEMS: The members of the For Her Children's Sake co. were tendered a banquet after the performance 25. The members of the co. presented Manager Ed Lester with a handsome fob and charm.—Edith Vincent, of the Weary Willie Walker co., was admitted to the Ashland Hospital 28 to receive medical treatment.

HARRISBURG.—NEW LYCEUM THEATRE (Reis and Appell, owners; Joseph Frank, local mgr.): Sadie Martinot in The Second Mrs. Tanqueray Dec. 25 to two fair but well pleased audiences; the star was supported by a well balanced and meritorious co. Archie Boyd in Joshua Whitcomb to good business 28. A Stranger in a Strange Land 1. Henry Irving in The Merchant of Venice 5. Annie Russell in Mice and Men 9.——GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): Wealth and Poverty to small business 25, 26; very good co. The King Dramatic co. opened drawing good houses 28 for a week stand in A Ward of France, A Kentucky Girl, Duchess Du Barrie, Carmen, Cinderella, and A Man of Mystery.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Under Southern Skies gave fine satisfaction Dec. 25; two crowded houses. Slide Tracked to S. R. O. 26; pleased. The Way of the World 28 canceled. The Volunteer Organist 29; good business; co. and performance excellent. Miss Bob White drew two large audiences 30; very satisfactory performance. Aubrey Boucicault 31 canceled. Fair Virginia 1 canceled. Terry McGovern 31, 1. The Game Keeper 4. The Show Girl 5. Annie Russell in Mice and Men 6. The Fatal Wedding 7. Philadelphia Orchestra 8. Hello, Bill 9.——ITEM: Marion Gray, of the Bob White co., was taken suddenly ill just before curtain raising. Dr. Christman, of this city, attended her and removed her to the hospital.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Mishler, mgr.): The Irene Myers co. closed a successful week Dec. 22-26 with On the Stroke of Twelve, Man to Man, Heart of Colorado, The King of Detectives, and War on Women. The Christmas performances broke all records for attendance and receipts for a popular priced attraction. Guy Brothers' Minstrels 29 gave poor show to fair business. Archie Boyd in Joshua Whitcomb 30. At Cripple Creek 31. For Her Children's Sake 1. Trinity Chimes 2. A Man of the World 4. Phelan Stock co. 5-9. Mary Emerson 11. Young Tobe Hoxie 12. An Aristocratic Tramp 13. The White Slave 14. Weary Willie Walker 16.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, mgr.): A Homespun Heart Dec. 23; fair business. Rose Coghlan in The Greatest Thing in the World 25, matinee and night, to S. R. O. The Darkest Hour 26; good attendance. Irene Myers Stock co. opened a five days' engagement 28, presenting The Two Orphans, Man to Man, The Counterfeiters, The Heart of Colorado, War on Women, and The King of Detectives to excellent receipts, giving general satisfaction. Archie Boyd presented Joshua Whitcomb 29 to large and enthusiastic audience.——ITEM: Manager Mishler will commence the erection of his new theatre in this city in the early Spring.

READING.—TEMPLE THEATRE (Charles B. Stevens, mgr.): Lukins, with a good vaudeville co., attracted large houses Dec. 25. Lew Dockstader's Minstrel co. 28; good co. to large house.——GRAND OPERA HOUSE (George M. Miller, mgr.): Emma Bunting co. 28-2. Plays: A Daughter of the South, The Prince of Detectives, To Be Buried Alive, The Lady from Loraine, The Prince of Patches, and The Devil's Kitchen; houses and performances good.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Kidnapped in New York 25. Under Southern Skies 26. The Volunteer Organist 28. Madame Manteille's Italian Grand Opera co. in Mignon, Carmen, and Trovatore 29.

CARBONDALE.—OPERA HOUSE (George W. Lowder, mgr.): Mary Emerson in His Majesty and the Maid Dec. 25, matinee and evening; good business and co. Hello, Bill 26, matinee and evening, to good business. Why Women Sin 29; crowded house; co. good. Sadie Martinot in The Second Mrs. Tanqueray 30; co. good; small business. Thomas Jefferson in Rip Van Winkle 31. The Village Fool 1 canceled. The Village Parson 6. Peck's Bad Boy 8. Miss Bob White (return) 9.——THE ACADEMY (C. C. Manger, mgr.): The Fays (return) 14-19; good business. The Robinson Opera co. 21-26 opened with Said Pasha to good business.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): In Old Virginia Dec. 26; fair co. to fair business. Elite Minstrels 29. Home talent, under auspices of the Presbyterian Church Choir; good performance to S. R. O. For Her Sake 5. William Bonelli and Rose Stahl in A Man of the World 6. P. O. S. of A. entertaining, moving picture Battle of Gettysburg 7. Desperate Chance 9. Edward Harrigan in Old Lavender 12. Bryan Stock co. 14-16. Lecture Course 18. The Village Mail Carrier 22. Frank B. Carr's Indian Maidens 23. Anita Stock co. 25-27.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Conroy and Mack co. Dec. 21-26, presenting A Young Girl Saved, A Woman's Love, A Woman of the World, For Love's Sake, A Debt of Honor, Lights of Gotham, On the Mobile, and A Game of Strategy; satisfactory business; weak co. Gorton's Minstrels 28; very pleasing performance; large house. Down and Up 30. The Great Lafayette 4. A Homespun Heart 7. Club Burlesquers 12. Down in Dixie (local) 15. A Handsome Cabman 16. His Majesty and the Maid 19. Hello, Bill 23. Cook-Church Stock co. 25-30.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): The Village Postmaster Dec. 25; excellent co.; big business. Robert Emmet 26; fair co.; small house. Mary Emerson 28; fair co.; fair house. Dockstader's Minstrels 29; good co.; S. R. O. Sadie Martinot 1. Thomas Jefferson 4. Annie Russell in Mice and Men 7. Miss Bob White 8.——GRAND OPERA HOUSE (Harry Brown, mgr.): The Scout's Revenge 24-26; fair co.; big business. The Fatal Wedding 28-30; fair co.; big business. The Village Parson 31-2. Kidnapped in New York 4-6. A Ragged Hero 7-9.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweeley, mgrs.): Just Struck Town Dec. 29 to small house; performance failed to please. City Club Burlesquers 1. A Moonshiner's Daughter 2. The Bowery Masqueraders 4. Al. G. Field's Minstrels 6. The Sign of the Cross 7. Thomas Jefferson in Rip Van Winkle 8. Lyman H. Howe's Moving Pictures 9. Burke and McCann Repertoire co. 11-16.——ITEM: Stage-Manager Jaxon tendered a banquet Christmas eve to the theatre employees, which was greatly enjoyed by all present.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, mgr.): Just Struck Town Dec. 19; good co. and house. Country Institute 21. Lecture, Will Carlton, 22. Lecture, E. F. Biglow, 23. Lecture, General B. F. Sweeney, 24. Isabel Irving in The Crisis 26; capacity; pleased audience. Edwards' Stock co. opened 31 to capacity. Plays: The Bondman, or Land of the Midnight Sun, Niobe, Nell Gwynne; general satisfaction. Mary Emerson in His Majesty and the Maid 7. Katzenjammer Kids 13. Gorton's Minstrels 15. Dr. Willet's Lecture 18.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, mgrs.): Isabel Irving in The Crisis Dec. 25 to good business and enthusiastic audiences; co. good throughout. Sadie Martinot in The Second Mrs. Tanqueray 26 to fair audiences; excellent co. The Scout's Revenge 28 to a small audience; pleased. City Club 29 to small business; appreciative audience. For Her Children's Sake 30 to small audiences, but enthusiastic. The Sign of the Cross 1. The Wayward Son 2. The Little Outcast 4.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): The Aubrey Stock co. opened week of Dec. 28 in The Prince and the Sword. Other bills: Devil's Island, Toll Gate Inn, The Land of the Living, Dangers of Paris, Lost in New York, For Love of Woman, We 'Uns of Tennessee, The Fire Patrol, Money Mad, and The Deserted Wife; co. strong and well balanced. The Sign of the Cross 4. Thomas Jefferson 6. Gorton's Minstrels 16. The Heart of Maryland 21. The Fatal Wedding 26. The Village Parson 30.

OIL CITY.—VERBECK THEATRE (George H. Verbeck, mgr.): Rebecca Warren in Tess of the D'Urbervilles Dec. 24; fine production to poor business. The Moonshiner's Daughter 26 failed to make good. The Great Lafayette 28; greatly pleased; fair house. Si Plunkard 29; fair performance and house. Frederick Lewis in The Raven 30 canceled. Stetson's U. T. C. 31. The Gay Mr. Goldstein 1. Robinson Stock co. 4-9. The Flaming Arrow 8. On the Frontier 11. Over Niagara Falls 13.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): Murray and Mack Stock co. Dec. 24-2; fair co.; good business. Plays: Lost in London, Dora, Two Orphans, East Lynne, Just Before Dawn, Dublin Bay, Blue Grass of Old Kentucky, His Mother's Sin, The Power of the Church, The Exile, The Younger Brothers, and Captain Herne, U. S. A. Chinese Honeymoon 4. James Brothers in Missouri 6. Quincy Adams Sawyer 7. William Bonelli and Rose Stahl in A Man of the World 9.

BELLE VERNON.—OPERA HOUSE (Elson Hommel, mgr.): Hilda Tucker co. Dec. 23-26; very good satisfaction; good business. Plays: The Hand of Justice, A Southern Romance, Maid of the Mill, Nan, the Mascot; The Dice of Death, Caste. Gorton's Minstrels 30. Mason Brothers' Ten Nights in a Bar Room 1. A Runaway Match 2. At Cripple Creek 13. A Homespun Heart 16.——Lewis Mountjoy rejoined the Hilda Tucker co. here, after being laid off for several weeks with a broken arm.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): Gorton's Minstrels Dec. 24 gave satisfactory performance to fair house. Ernest Lamson in Young Tobe Hoxie 25 drew two good houses and pleased. An Aristocratic Tramp 26; fair performance; business good. Myrkle-Harder co. opened 28 for week's stand. Guy Brothers' Minstrels 4. Kellar 6. At Cripple Creek 9. City Club Burlesquers 11.——CITY OPERA HOUSE (E. H. Sackville, mgr.): Bennett-Moulton co. 28-2.

TYRONE.—ACADEMY OF MUSIC (E. J. Pruner, mgr.): The Darkest Hour Dec. 28; very pleasing. Katharine Ridgeway Concert co. 29 to crowded and appreciative house. For Her Children's Sake 31. For Her Sake 1. Young Tobe Hoxie 13. Weary Willie Walker 14. Are You a Mason 15. City Club co. 21. Millen Burlesquers 25. A Royal Slave 26. William H. Sherwood 28. A Little Outcast Feb. 2. H. G. Furbay 3. Ten Nights in a Bar Room 5. An Aristocratic Tramp 8. U. T. C. 12.

EASTON.—ABLE OPERA HOUSE (William K. Detweiler, mgr.): The Minister's Daughter Dec. 25 pleased large audiences. Kidnapped in New York 28; attendance fair; good attraction. The Sign of the Cross 29; medium business; excellent co. Thomas Jefferson 30 in Rip Van Winkle; delightful performance to fair audience. Under Southern Skies 31; poor attendance; very good co. Miss Bob White 1 to very large audiences; co. fair.

MAHANOY.—KAIER'S GRAND OPERA HOUSE (James T. Quirk, mgr.): The Fatal Wedding, matinee and night, Dec. 25 played to largest business in history of house; co. good. Kidnapped in New York 29 pleased fair audience. The Crisis, matinee and night, 30 to big business; co. good. Mary Emmerson 1. The Little Outcast 8. Girls Will Be Girls 9.——HERSKER'S NEW THEATRE (Harry Knaublauch, mgr.): The Keystone Opera co. 2. The Village Mail Man 9.

GREENSBURG.—KEAGGY THEATRE (R. G. Curren and Good and Co., mgrs.): Athletic Exhibition Dec. 24.——ST. CLAIR THEATRE (Frank Good, mgr.): Homespun Heart 25; good co. and business. The Great Lafayette 26 delighted fair audiences. An Aristocratic Tramp 30 pleased good sized audience. Joshua Whitcomb 31. East Lynne 1. Howe's Moving Pictures 2. For Her Children's Sake 5. Young Tobe Hoxie 7.

BEAVER FALLS.—LYCEUM THEATRE (S. Hamauer, mgr.): The Prince of Pilsen Dec. 24; co. fine; to S. R. O. At Cripple Creek 25; fair co.; to S. R. O. A Little Outcast 25; co. fair; good business. A Man of the World 29. A Gentleman of France 31. Why Women Sin 1. A Homespun Heart 2. Howe's Pictures 4. Ten Nights in a Bar Room 5. City Club co. 9.——SIXTH AVENUE THEATRE (Weinck and Rohrkaste, mgrs.): Jesse James 29; very poor; small business.

LANCASTER.—FULTON OPERA HOUSE (Yeckler and Gleim, mgrs.): Zig Zag Alley Dec. 25 drew large audiences; performance fair. The Sign of the Cross 26 pleased. Huntley-Moore Stock co. did good business and gave satisfaction 28-2 (except 30) in The Octoroons, Under Two Flags, The World, Kentuck, Man of Mystery, Wanted a Family, Turn of the Tide. The Volunteer Organist 30 pleased large houses. A Royal Slave 4. A Chinese Honeymoon 5.

SHARON.—MORGAN GRAND OPERA HOUSE (L. S. Morgan, mgr.): Hearts of Oak Dec. 24; fair house; good performance. An Aristocratic Tramp 25, matinee and night; good business; fair co. Harry Bonelli and Rose Stahl in A Man of the World; very good co.; fair house. J. C. Lewis in Si Plunkard 28; good house; pleased. Faust 31. Al. G. Field's Minstrels 2. A Homespun Heart 4. City Club Burlesquers 5.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Morgan and Hoyt's Moving Pictures Dec. 25 entertained large audience. Stetson's U. T. C. 26 to good patronage. The Lily and the Prince 29, with Blanch Hall supported by a good co., to fair business.——SCOTT'S HALL (Edward Burgweger, mgr.): Cornell Glee, Banjo and Mandolin Club 30 was well received by large and fashionable audience. Aubrey Stock co. 4-9.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Hansenman, mgr.): The Way of the Wicked Dec. 19; fair business. The Sign of the Cross 25; very good business. City Club Burlesquers co. 26; good business. Under Southern Skies 28; very good business and good performance. The Burglar 1. Washburn's Minstrels 4. On the Bridge at Midnight 5. Miss Bob White 6. Village Postmaster 7. Bowery Masqueraders 8.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): William Bonelli and Rose Stahl in A Man of the World Dec. 25; pleasing performance; matinee poor house; night packed house. The Great Lafayette 29; good business and performance. Al. G. Field's Greater Minstrels 4. A Homespun Heart 5. Lyman Howe's Moving Pictures 6. A Gentleman of France 7. City Sports Burlesquers 8. Si Plunkard 9.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell; lessee and mgr.): Verna May co. Dec. 21-25; poor performances and business. The Earl of Pawtucket 26; excellent performance to fair business. A Homespun Heart 28; fair business; poor performance. Jesse James 29; fair business; very poor performance. Porter J. White's Faust 30; good sized audience pleased. The Great Lafayette 31. Down and Up 1. Aubrey Stock 4-11.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, mgr.): For Her Children's Sake Dec. 28 pleased large house. Hello, Bill to fair business 29. The Village Postmaster, matinee and night, 30 to large and well pleased audiences. The Sign of the Cross 31. Black 400 Minstrels (local) 1.——FRATERNITY THEATRE (W. D. Nields, mgr.): City Club Burlesque 28 to big business; excellent satisfaction. Her Marriage Vow 1.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Hearts of Oak Dec. 25; good attendance; satisfactory performance. A Gentleman of France 29 pleased fair house. Field's Minstrels 31. A Homespun Heart 1. Stetson's U. T. C. 4. Si Plunkard 7. Thomas Jefferson 13. The Heart of Maryland 15. Isabelle Irving in The Crisis 19. Under Southern Skies 20. Myers Stock co. 25-30.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, mgr.): Charles F. Edwards Stock co. Dec. 21-26 played to capacity the last half of week, and gave the following plays: Nell Gwynne, Cinderella, Niobe, and Tracy the Bandit. County Institute 29-31. Thelma 1 failed to appear. For Her Sake 2. His Majesty and the Maid 8. King Dramatic co. 11-16. Royal Slave 27. Myers' Stock co. 28-30.

NORRISTOWN.—GRAND OPERA HOUSE (M. Reis, mgr.; C. J. Carpenter, res. mgr.): The Cook-Church co. closed a successful week's business Dec. 26. Plays last half of week: A Rough Rider's Romance, Gypsy Jack, and The Dice of Death; co. good. Miss Bob White pleased large audience 29. Wealth and Poverty 30 to good business; clever co. The James Boys in Missouri 1. The Burglar 2.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): Ten Nights in a Bar Room Dec. 25; good business; fair performance. East Lynne 25; performance good; fair business. Hilda Tucker co. 31-2.——COLONIAL THEATRE (F. R. Hallam, mgr.; George Challis, res. mgr.): Lafayette 25; good business; fine performance. Aristocratic Tramp 1. Man of the World 2. Gorton Minstrels 4.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, lessee; F. W. Heyiman, mgr.): Guy Brothers' Minstrels Dec. 22 pleased packed houses. At Cripple Creek 26 to small house; pleasing performance. For Her Sake 28; excellent performance to small house. The Moonshiner's Daughter 29 pleased fair house. The Bowery Masqueraders 1. The Gay Mr. Goldstein 4.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): City Club Burlesquers Dec. 25; pleased audiences. Dilger-Cornell 28-31 in The Princes of Patches, The Minister's Brother, The Dice of Death, Enemies for Life, and Resurrection; fair co. and business. Moving Pictures 1. Local 2. Italian Opera co. 7. For Her Sake 12.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): Mary Emerson and excellent co. presented His Majesty and the Maid, return engagement, Dec. 31 to good business; performance very satisfactory. Duncan Clark's Female Minstrels 5. Girls Will Be Girls 8. Dilger-Cornell co. 11-13. Through the Centre of the Earth 15.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): The Cook-Church Stock co. Dec. 28-1. Repertoire: American Dollars, Romeo and Juliet, The Dive of Death, Gypsy Jack, The Power of Love, An Actor's Romance, East Lynne, and A Rough Rider's Romance; good houses; excellent co.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Charles Dalton opened his season in A Gentleman of France, under Frank L. Perley's management, at this house Dec. 25; both star and co. pleased large audience; play handsomely mounted. Stetson's U. T. C. co. 30. The Minister's Daughter 1. The Sign of the Cross 8. Howe's Moving Pictures 11.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downer and Hamilton, mgrs.): Durno, magician, Dec. 25; fine performance; packed house. A Homespun Heart 26; fair performance and house. Gorton's Minstrels 29; good performance; small house. Mason's Ten Nights in a Bar Room 2. Guy Brothers' Minstrels 5. Uncle Hez 7.

COLUMBIA.—OPERA HOUSE (John B. Bisinger, mgr.): Rentfrow's Pathfinders Dec. 24-6; fair performances; good attendance. Plays: Midnight in Chinatown, The James Brothers, Hooligan's Luck, The Three Musketeers. Paul Revere 30 failed to appear. Aristocrat 11. The Royal Slave 12. Younger Brothers 14.

BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, mgr.): The Sign of the Cross Dec. 28; pleasing performance to poor house. Under Southern Skies 30; good business; satisfactory performance. Miss Bob White 31; fair business. Washburn's Minstrels 1. The Village Postmaster 4. Sadie Martinot co. 6. The Funny Mr. Dooley 7. The Fatal Wedding 8.

JEANNETTE.—BYERS THEATRE (F. S. Byers, mgr.): The Bowery Masqueraders pleased big house Dec. 26. Guy Brothers' Minstrels 31. Down and Up 2. Gorton's Minstrels 5. Young Tobe Hoxie 9.——ITEM: The Bowery Masqueraders stranded here 26. Manager Byers assisted the co. in getting out of town.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): The Village Postmaster Dec. 29; good show and house. For Her Children's Sake 26 pleased. Kidnapped in New York 31. His Majesty and the Maid 2. Murray and Mackey co. 4-9. Through the Center of the Earth 13. Under the Polar Star 19.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): For Her Children's Sake Dec. 29 to large audience; fine co. Keystone Opera co. 1. An Aristocrat 7. Al. H. Wilson 13. Aubrey Stock co. 18-23. Humpty Dumpty 28. Two Little Waifs Feb. 3. The Game Keeper 9.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vanderslice, mgr.): Rentfrow's Jolly Pathfinders Dec. 28-2 in repertoire, producing Faust, A Soldier of Fortune, The Three Musketeers, Hooligan's Luck, The Boy Detective, and Below Zero; good houses. Miss Bob White 5.

RENOVO.—KANE'S THEATRE (John T. Kane, mgr.; Joseph P. Kane, bus. mgr.): The Little Outcast Dec. 30 gave entire satisfaction to large audiences. The Sign of the Cross 2. Burke-McCann week of 4. The Village Mail Carrier 13. The Burglar 19.

DANVILLE.—OPERA HOUSE (F. C. Argle, mgr.): Weary Willie Walker Dec. 25 disappointed large house. The Village Postmaster 31; good performance and audience. The Darkest Hour 2. His Majesty and the Maid 6.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Over Niagara Falls Dec. 31 to small house, but good performance. The Fatal Wedding 6. Keystone Comic Opera co. 8. Frederick H. Wilson Repertoire co. 13-18.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (C. W. Park, mgr.): Bennett-Moulton Stock co. Dec. 21-26; good houses and co. Moonshiner's Daughter 30. For Her Sake 31. At Cripple Creek 1

BRADFORD.—NEW BRADFORD THEATRE (Frank H. Marcille, mgr.): The Gay Mr. Goldstein Dec. 28; poor co.; fair house. The Wayward Son 1. The Minister's Daughter 2. A Handsome Cabman 4. Al. Field's Minstrels 7. Over Niagara Falls 8.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenniman, mgr.): The Fatal Wedding Dec. 26; performance good; S. R. O. Over Niagara Falls 1. Kidnapped in New York 2. Keystone Comic Opera co. 5. Anita Stock co. 7-9. Miss Bob White 12.

OLYPHANT.—OPERA HOUSE (Gibbons and Carbine, mgrs.): Local Dec. 25-27. Over Niagara Falls 28; fair house; best attraction of season. Local 29-1. The Village Parson 5. The Fays 7-9.

WAYNESBURG.—OPERA HOUSE (J. W. Munpell, mgr.): Gorton's Minstrels Dec. 25; S. R. O.; fair performance. An Aristocratic Tramp 28; good house; performance ordinary.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): England's Moving Pictures Dec. 30. A Desperate Chance 6. Howe's Moving Pictures 13. George Hall in A Ragged Hero 22.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Willard McGuire's Minstrels Dec. 25; matinee and night; good business; poor co. Quincy Adams Sawyer 9.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, mgr.): Weary Willie Walker Dec. 28 to deservedly poor business. The Darkest Hour 30; excellent co.; good business.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Just Struck Town Dec. 28; good co.; fair house. The Sign of the Cross 5. Thomas Jefferson 7. Uncle Hez 26.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): James Boys in Missouri Dec. 30 to fair business. The Volunteer Organist 1. If Women Were Men 2. The Ideals in repertoire 4-9.

MILTON.—OPERA HOUSE (A. J. Blair, mgr.): Darkest Hour Dec. 31; fair house; good satisfaction. The Burglar 15.

MERCER.—ORR'S OPERA HOUSE (Charles Myers, mgr.): Si Plunkard Dec. 30; fair show to good house. The City Club Burlesque co. 6.

RIDGWAY.—OPERA HOUSE (James E. Magionis, mgr.): Just Struck Town Dec. 26; pleased fair audience. The Little Outcast 31.

CARLISLE.—OPERA HOUSE (William Bretz, mgr.): Quincy Adams Sawyer 6. Mason's Corner Folks 6.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Andrew Mack in The Bold Soger Boy Dec. 28; fine performance and business. Rae Stock co., supporting Campbell Stratton, opened 29 in The Indian and The Fatal Marriage to good houses. Finished week in The Scout's Revenge, Dora Thorne, Dr. Jekyll and Mr. Hyde, Man to Man, and Jesse James; co. pleased. Charles K. Champlin co. 4-9.

WESTERLY.—OPERA HOUSE (C. B. Bliven, mgr.): Imperial Stock co. Dec. 21-25; poor co. and business. Plays: The Gates of Justice, The Power of the Cross, A Midnight Marriage, A Legal Wrong, Davy Crockett, Rip Van Winkle, and A Foxy Boy. Stetson's U. T. C. 26 pleased good attendance. Rae Stock co. 11-16.

PAWTUCKET.—MUSIC HALL (D. R. Buffinton, mgr.): May Blossom was the bill Dec. 28 and week to crowded houses; the play was well staged; Miss Magill and Messrs. Snow, Dugnan, and Lando are worthy of special mention. Week 4, The Inside Track.——ITEM: Edward Archer, of the Rachel Goldstein co., was in the city last week visiting friends.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Foxy Mrs. Katzenjammer 5.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (Smithdeal and Brown, mgrs.): David Warfield in The Auctioneer Dec. 24; one of the best of the season to a large and enthusiastic audience. Kelcey and Shannon in Sherlock Holmes 29; first-class performance to large and pleased house. When Knighthood Was in Flower 31.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Dave Warfield in The Auctioneer Dec. 25; won the praises of a full house. Kelcey and Shannon in Sherlock Holmes 26; good business; pleased. Virginia Harned in Iris 2.

SPARTANBURG.—GREENEWALD'S THEATRE (Max Greenewald, mgr.): At Cozy Corners Dec. 30 canceled. Railroad Jack 2. The Knowles 4-9 Billy Kersand's Minstrels 14.

CAMDEN.—OPERA HOUSE (Malone and Goodale, mgrs.): Railroad Jack Dec. 29 to good business.

FLORENCE.—THE AUDITORIUM (W. J. Wilkins, mgr.): Dark.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): The Metropolitan co. Dec. 25; fair co. and business. A True Kentuckian 31. A Runaway Match 2, 3. Winegor's Brothers' Own co. 4-7.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): Virginia Drew Trescott in Satanita 23; good performance. A Runaway Match 25; good co. and house. Midnight Express 5. Peck's Bad Boy 12. Too Rich to Marry 16.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheets, mgr.): Jefferson De Angelis in The Toreador Dec. 24 pleased large house. A Friend of the Family 25, 26 was enjoyed by well filled houses. The Cavalier 29, 30 pleased fair houses. Edward Morgan in The Eternal City 1, 2. Creatore's Band 4, 5. The Prince of Pilsen 7, 8. David Harum 9.——GRAND OPERA HOUSE (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in Two Little Sailor Boys 21-26 pleased large houses. A Poor Relation 28-2 is drawing large and pleased audiences. Charley's Aunt 4-9.——ITEM: Jake Wells, of the Bijou Amusement Co., Richmond, Va., and E. C. Horn, of

chant of Venice Dec. 21; good house and performance. Algen Stock co. 24-26 in Camille, A Woman's Peril, East Lynne; poor business and very inferior performances. William Macauley in The Little Homestead 29. Gus Sun's Minstrels 30. W. S. Butterfield in Man to Man 6. Paul Gilmore in The Mummy and the Humming Bird 7.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Helen Grantley presented in the Palace of the King Dec. 21 to fair business; performance pleasing. W. R. Patton in The Little Homestead pleased fair sized audience 23. A Chinese Honeymoon 25, matinee and night, to S. R. O.; performance pleasing. Louis James and Frederick Warde in Alexander the Great 26 to large audiences; performance fine.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): A Chinese Honeymoon pleased big business Dec. 23. Peck's Bad Boy 25; good business; two performances. Howard Kyle in Rosemary 26; two performances; fair business.——ITEM: George H. Walker gave the newsboys of the city a box party at matinee performance of Peck's Bad Boy. After this performance the Elks gave the boys an elegant spread in their club room.

GAINESVILLE.—BROWN'S OPERA HOUSE (Fred Frasher, mgr.): Irving-French co. Dec. 14-16 presented A Runaway Wife, O'Moore's Courtship, and An Irishman's Troubles. The Convict's Daughter 22. Little Homestead 23. In Louisiana 25. Helen Grantley 26. Georgia Minstrels 1. Black Patti 7. Paul Gilmore 9. Spotless Town 13. Katherine Willard 18.

MARSHALL.—OPERA HOUSE (Livingston and Dahmer, mgrs.): Albert Taylor Stock co. Dec. 21-26 in A Fool and His Money, Siege of the Alamo, Girl from 'Frisco, John Martin's Secret, Home, Sweet Home, The Three Musketeers, and A Messenger from Jarvis Section; business entire engagement good. A Little Homestead 31.

CLEBURNE.—BROWN'S OPERA HOUSE (John C. Brown, mgr.): Hubert Labadie Dec. 23, presenting In Louisiana, pleased fair attendance. The Little Homestead 25 played to very good business. Argen Stock co. 28-30 in Camille, A Wife's Peril, and East Lynne. Georgia Minstrels 31.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): A Convict's Daughter Dec. 21; fair business. James and Warde 22 in Frederick the Great; large audience; performance excellent throughout. The Smart Set 25; packed house; pleased. Man to Man 28; good business.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Gus H. Peters, mgr.): William H. West's Minstrels 11. Man to Man 14. Reaping the Harvest 16. Who, What, When Minstrels 23. Two Married Men 25. Spotless Town 27.

BELTON.—GRAND OPERA HOUSE (J. H. Head, mgr.): Peck's Bad Boy Dec. 24; fair performance; poor business. Irwin-French co. 25, 26. Richard and Pringle's Minstrels 29.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Ten Nights in a Bar Room Dec. 24; fair performance and business. Gus Sun's Minstrels 25; good performance and business. Leroy Stock co. 31-2.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, mgr.): Circumstantial Evidence Dec. 21; fair business and co. Was She to Blame 26 pleased good house.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): The Little Homestead Dec. 21. In Louisiana arrived too late to play 24 on account of delayed trains. Man to Man 2. Circumstantial Evidence 6.

PARIS.—PETERSON THEATRE (W. E. Knight, mgr.): In the Palace of the King Dec. 25, matinee and night; fine show to good business. Merchant of Venice 29. Man to Man 31.

TEXARKANA.—HARDIN OPERA HOUSE (J. M. Drake, mgr.): Leroy Stock co. week Dec. 21; fair co.; good business. Jefferson De Angelis 30. Little Homestead 2.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, mgr.): Georgia Minstrels Dec. 25; good performance; fair house.

HONEY GROVE.—OPERA HOUSE (A. P. Henderson, mgr.): Madame Redan 1. Ewing-Taylor co. 6, 7.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): The Little Homestead Dec. 22; very small audience.

BONHAM.—OPERA HOUSE (V. Steger, mgr.): Circumstantial Evidence Dec. 22 to fair house; poor show. Man to Man 30.

SAN ANGELO.—OPERA HOUSE (Fred Gerber, mgr.): Railroad King Dec. 31, 1 canceled. Texas Mule School (local); very good performance.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Ida Conquest in The Girl with the Green Eyes Dec. 25, 26; good co.; S. R. O. ——GRAND THEATRE (Jones and Hammer, mgrs.): One Night in June 24-26; good co. and houses.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Along the Kennebec Dec. 25 and matinee to good business. George Hall 29; a favorite here; fair business. Miss New York, Jr., 1. A Runaway Wife 3. Vogel's Minstrels 9.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Criterion Club 1.

WOODSTOCK.—MUSIC HALL: Sag Harbor Dec. 18 pleased fair house. Mandy Hawkins 2 canceled.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Sawtelle Dramatic co. Dec. 29-2.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee; Charles W. Rex, mgr.): David Harum Dec. 25; co. and business very good. When Knighthood Was in Flower 26; fair co. to good business. A Hot Old Time 28; fair co. to light business. George Fawcett in Othello 29 pleased small business.——RIJOU THEATRE (Jake Wells, mgr.: Charles I. McKee, bus. mgr.): Vaudeville 28-2. Ross and Fenton as headliners, playing to good business; the bill includes Barr and Evans, Reno and Smith, Two Pucks, West and Vansickles, Ford and Wilson, Sherman and De Forest. The Great White Diamond and Hearts Adrift 4-9.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): Howe's Moving Pictures Dec. 25; light business; pleased. George Fawcett in Othello 26; good satisfaction to small house. Princess Chic Opera co. 13. Sadie Martinot 14. The Old Homestead 15.

STAUNTON.—OPERA HOUSE (Barkman and Shults, mgrs.): A Hot Old Time Dec. 29; large audience; good performance. Rose Coghlan 30 to large audience; one of the best productions of season. Kersand's Minstrels 21. Van Dyke and Eaton canceled.

ROANOKE.—ACADEMY OF MUSIC (Thomas Leath, lessee; Allen Jenkins, local mgr.): Rose Coghlan in The Greatest Thing in the World Dec. 26 to fair business. The Rays in A Hot Old Time 30 pleased good house. Elita Proctor Otis in Hedda Gabler 31.

NEWPORT NEWS.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): George Fawcett in Othello Dec. 25 to good business; pleased. Rose Coghlan 31. What Happened to Beaumont 1 (local). Alphonse and Gaston 4. The Earl of Pawtucket 5.

DANVILLE.—ACADEMY OF MUSIC (J. B. Wood, mgr.): When Knighthood Was in Flower Dec. 28 to good house; fine performance. Sherlock Holmes 30.

HARRISONBURG.—ASSEMBLY HALL: The Flight of the Princess 8. The Fast Mail 28.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Glee Club of Washington Agr. College Dec. 25; excellent entertainment; light attendance. Andrew Robson 8, 9. Foxy Grandpa 13, 14. J. H. Stoddard 15, 16.——AUDITORIUM (Harry C. Hayward, mgr.): Bohemian Girl 25, 26; local talent; well patronized; good performance. Olympia Opera co. 1. Lost River 7-9. Neill-Morosco co. 10.

TACOMA.—Week ending Dec. 26 has been uneventful at the theatres; too many local events and Christmas excitement. At the Tacoma the Jessie Shirley co. held the boards for one night, and at the Lyceum In Convict's Stripes 28 and matinee.——The Empire and Edison are running to good business with some attractive specialties.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Heilig and McCabe, lessees; R. J. Nixon, mgr.): Cosgrove Orchestra Dec. 22 to fair house; concert ordinary.——ITEM: Joseph Lutcher, for a time with the Elsie Leslie co., is in this city for a short visit to his parents.

WHATCOM.—BECK'S THEATORE: Neill-Morosco co. in Janice Meredith Dec. 25; good co. and business. Florence Roberts 29, 30.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): The Earl of Pawtucket Dec. 25 to good business. Archie Boyd 1. Mrs. Wiggs of the Cabbage Patch 8, 9. A Gentleman of France 12. The Governor's Son 16.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Chester De Vonde closed a remarkably successful week 26 with Bond of Honor, Old Willow Farm, Child Tramps of New York, and Her First Sin. The Factory Girl 28-30 to S. R. O.; pleased. The Peddler 31-2. When Women Love 4-6. Lovers' Lane 7-9.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Princeton Glee Club Dec. 24; fair business. The Royal Slave 25; good business. Van Dyke and Eaton co. opened a week's engagement in Under Sealed Orders 28 to S. R. O. Other plays: Across the Desert, Camille, Faust, A Lion's Mouth, Carmen, Over the Hills to the Poorhouse, and The Three Musketeers. Mrs. Wiggs of the Cabbage Patch 4. The Storks 13.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Myrkle-Harder Stock co. Dec. 21-26; good business. Young Tobe Hoxie 30; an excellent attraction and co.; pleased large and appreciative audience. The Great Lafayette 5. Lovers' Lane 12. For Her Children's Sake 15.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, mgr.): A Royal Slave 8. Gorton's Minstrels 14. J. C. Lewis 17. All canceled on account of smallpox. The Empire Show 25 to good business.——ITEM: The five cases of smallpox are all convalescent and all dates will be filled.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Durno, magician, Dec. 24; small house; good performance. The Blackthorn 31. Madame Mantelli Italian Opera co. 4. A Royal Slave 9. The Land o' Cotton 11. A Desperate Chance 14. For Her Sake 15.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (R. A. Farland, mgr.): Young Tobe Hoxie 1. A Gentleman of France 15.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.): The New Night Owls; fair performance and business. Young Tobe Hoxie 2.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Guy Brothers' Minstrels 7.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): The Devil's Auction Dec. 24; pleasing performance; good co. The Little Christian 25; fine production; splendid co.; fair attendance at matinee and large in evening. The Davidson Stock co. began week's engagement 27 in repertoire at popular prices. The Westerner was the opening play, given in a nice manner and by a competent co.; S. R. O.; many turned away. Davidson Stock co. 28-4. James O'Neill 5. A Bunch of Keys 10. The Flints 11-13.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Yale's Devil's Auction Dec. 25 played to crowded house; the play is improved this season and the audience was pleased. Mr. and Mrs. Herbert L. Flint 27-29 opened to good business. Marks Brothers' Repertoire co. 31-2.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter Myers, mgr.): The Isle of Spice opened here Dec. 25; light matinee; big house in evening; co. showed merit. Reuben in New York 1. Wizard of Oz 8.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Slaves of the Mine Dec. 25 to fair house; co. did not give satisfaction. At Valley Forge 27 to crowded house; play fine; co. excellent; audience delighted. The Little Christian 29. Marks Brothers' Big co. 3-6. The Wizard of Oz 14.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Marie Shaw in Ghosts Dec. 25 drew well; co. good and play severely criticised. The Isle of Spice 26 pleased good house. Lewis Morrison in Faust 28 gave a grand presentation to large audience. Valley Forge 1. Nancy Brown 6.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Belle Gold in The Colorado Waif Dec. 27 gave fine performance to good house; good co. The Slaves of the Mine 2. The Little Christian 7. Virginia Drew Trescott 9. Coon Hollow 13.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Henrietta Lee in The Beauty Doctor Dec. 27 to full house; performance satisfactory; audience pleased.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Reuben in New York Dec. 29; poor house and satisfaction. Too Rich to Marry 4. The Little Christian 12.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): A Millionaire Tramp Dec. 25 pleased fair business. Tim Murphy 29; good show to light business.

NEENAH.—THEATRE (Jack Hoeffler, mgr.): Dark until 4, when A Thoroughbred Tramp will appear.

LA CROSSE.—THEATRE (J. Strns, mgr.): The Storks Dec. 21 pleased large house. Reuben in New York 24; poor co.; light house.

APPLETON.—THEATRE (J. A. Hawes, mgr.): The Devil's Auction Dec. 26 pleased good business. The Little Christian 30. James O'Neill 4.

WYOMING.

CHEYENNE.—TURNER HALL THEATRE (Paul Bailey, mgr.): A Night in June Dec. 21; good co. and business. Haverly's Minstrels 28 canceled. Two Sisters 1.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): A Stranger in London 13. Hello, Bill 18. A Trip to Chinatown 25.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): One Night in June Dec. 22; excellent co. to fair business.

CANADA.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Terry from Kerry Dec. 21-24; poor co. and play; poor business. One of the most attractive plays we have had here this season was David Higgins' His Last Dollar 25, 26, which drew good and well pleased audiences. A Gentleman by Day, a Burglar by Night, 28-30 opened to good house. The County Fair 31-2. Child Slaves of New York 4-6. Charlotte Wiehe and her French Comedy co. 7-10.——ITEMS: John E. Turton, the popular and energetic resident manager of the Auditorium, was pleasantly surprised 23, when he was called upon by all the attaches of the theatre and presented with three very handsome Christmas presents.—On Christmas Night Manager Turton tendered a dinner to the attaches of the Auditorium and a few friends. Mr. Turton has only been with us since our new theatre has been opened, but he has already become very popular with our theatregoing public.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): W. R. Dailey Stock co. opened a Winter season Dec. 26 in The Fatal Wedding; S. R. O. matinee and night; co. capable; fine performance. The Middleman was presented by co. 28 to big business; excellent performance. At Piney Ridge 31-2.——ITEM: The correct roster of the W. R. Dailey Stock co. is: W. R. Dailey, proprietor and manager; A. K. Mundee, business manager; Harry Dornton, stage director; George Fleming, scenic artist; George McMasters, property man; Carl Eckstrom, Nathaniel Jelenko, Chauncey L. Southern, George Neville, George C. Robinson, Charlotte Townsend, Eleanor Carr, Kate Blancke, Grace Hadsell, and Edwina Paul.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Marks Brothers' Dramatic co. Dec. 21-26 in the following repertoire: The Revealed Mystery, The Rogue's Gallery, The Mormon's Daughter, A Woman's Revenge, His Mother's Vindication, Sin and Its Sorrow, The Trapper's Daughter, and Black Flag; satisfactory performances to big business. H. W. and Joseph Jefferson, Jr., in The Rivals 28; splendid performance to good business. Joseph Murphy in Shaun Rhue 30. Morgan and Hoyt's Moving Pictures 31. The Mikado (local) 1.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): Olympia Opera co. in The Chimes of Normandy 18 and Pearl of Pekin 19; mediocre performances to small business. Florence Roberts in The Unwelcome Mrs. Hatch 24. The Frisky Mrs. Johnson 25. Peggy Thrift 26. Musical Club of the University of Washington 29. Foxy Grandpa 5. The Bonnie Brier Bush 8, 9.——PEOPLE'S THEATRE (Carl Birch, mgr.): The Count of Monte Cristo 21-26 pleased full houses. After Dark 28-2.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): The Wesleyans Concert co. Dec. 25 delighted good business. Westminster Abbey Choir 26; most enjoyable entertainment to poor business. When the Bell Tolls 28 drew a good house and pleased. Royal Hungarian Court Concert 1. Marks Brothers 4-16. Ritchie co. 25. A Thoroughbred Tramp 27.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, mgr.): Dark Dec. 21-26.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): Gibney Stock co. 21-26; packed houses. Plays: Woman's Power, The Land of the Czar, The Shadow Detective, Camille, The Prince of Liars, and The Bull.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): The Jeffersons in The Rivals Dec. 23; fair co. and business. A Country Girl 30. Ottis B. Thayer and Edna Robb in Sweet Clover 1. For Her Children's Sake 7.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, agents): Wesleyan Quartette, vocally assisted by Miss Julia Boynton Reader, Dec. 24 pleased small house.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): Sweet Clover Dec. 28; large and delighted audience. Local Concert 1. Gibney Stock co. 11-16.

GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Eagan, mgr.): Rip Van Winkle Dec. 29 to small house. Morgan and Hoyt's Moving Pictures 30. Ireland's Moving Pictures 2. Sweet Clover 7.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Rip Van Winkle Dec. 28 to medium house. Morgan and Hoyt's Moving Pictures 29. Sweet Clover 6. Scottish Concert 11.

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